PERSON TO PERSON with EDWARD R. MURROW
Guests: MR. and MRS. DREW PEARSON and
NANETTE FABRAY
Friday, January 27, 1956 - 10:30 P.M.

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MURROW: Drew Pearson is one of the more durable aspects of Washington journalism. Administrations come and go, but Drew Pearson stays on in Washington. As a newspaperman, he has covered the National scene for something like thirty years. His column, "The Washington Merry-go-Round", is now twenty-four years old. It appears in 600 newspapers with a circulation of something like 20 million readers. Moreover, Pearson conducts his own radio and television programs, and publishes a weekly Washington Newsletter, and Drew Pearson has still found time enough to write books and magazine articles, and organize such projects as the Friendship Train to Europe. Mr. and Mrs. Drew Pearson live in this collection of small houses in old Georgetown. These houses are five, I think, in all, and used to be slave quarters. They've been modernized and attached and they

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now form the Pearson headquarters. Drew Pearson lives here and works here. Good evening, Drew.

PEARSON: Good evening, Ed.

MURROW: I hope we're not keeping you from work, are we?

PEARSON: Well, not exactly. I finished the column at four-thirty, but at least I've got that done.

MURROW: Well then, your day's work is over at four-thirty. Lucky man!

PEARSON: Well, no. I usually work a little bit later on after dinner.

MURROW: Well, Drew, I suppose you've had more top-level harsh criticism than any newspaperman I know, from President Roosevelt to Truman and only today from President Eisenhower's news secretary, Jim Haggerty. How do you rate such attention?

PEARSON: Well, Ed, I don't think I exactly rate it, and I don't always appreciate it, but I suppose it's not only digging into the news, but reporting personalities. Some people just don't like to have personalities reported. Some--

MURROW: Excuse me, go ahead, Drew.

PEARSON: Well, I was going to say that I think personalities are rather important because they influence the news. For instance, the way a man has dinner, who he has dinner with. Sometimes he influences politics. Right now, the question of

now from the Pearson headquarters. Drew Pearson lives here and works here. Good evening, Drew.

PEARSON: Good evening, Pat.

MURPHY: I hope we've not pulling you from work, are we, Drew?

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MURPHY: Well, Drew, I suppose you've been some sort of Democratic critic then, my nomenclature. Why, even Franklin Delano Roosevelt, in Truman's day, only saw from three to five in Howard's news secretary. Did Roosevelt, in your view, pay attention?

PEARSON: Well, Pat, I don't, with I mean, I don't always agree with the Democratic Administration, but regardless, I pay just about as much attention to Roosevelt as I do to Truman.

MURPHY: Well, I was asking because, as you know, commentators are rather important people in Washington. Who are your sources in Washington?

whether Eisenhower enjoys Gettysburg, whether he's happy up there, whether he's bored, is probably going to have some influence on whether he runs again.

MURROW: Yes. Tell me, do you always pay as much attention to personalities as you do to issues?

PEARSON: Well, I think fifty-fifty. I just think both are important, and as I say, Congressmen, particularly, don't like to have you dig into their personalities too much.

MURROW: Drew, at a guess, I would think we're in your office now, and I make that on the assumption that Mrs. Pearson wouldn't allow such a clutter in the living-room. Is that right?

PEARSON: Well, you're absolutely right. I'm rather ashamed of this office, frankly. I suppose I could tell you these are secret, top-level reports, but they're not, they're just plain unanswered mail.

MURROW: I know what that's like. And this is where you write your column. Is it?

PEARSON: Yes, this is where I pound away, and I've got an old typewriter that I use-- sort of a museum piece, some people wonder why I still have it, but--

MURROW: Yeah, it looks like an old model. When did you get it?

PEARSON: Well, I got it about thirty-five years ago. My father gave it to me and I have a sort of sentimental

attachment for it and also I've sort of gotten used to it. That, by the way, is a picture of my father. He was an old Quaker professor.

MURROW: Uh huh.

PEARSON: He's passed on now.

MURROW: Well, Drew, I gather you always planned on getting into newspaper work, didn't you?

PEARSON: To be frank, Ed, I didn't. I don't know whether Mr. Dulles would appreciate this, but my real ambition at one time was to become a diplomat.

MURROW: How do you figure you would have made out as a diplomat?

PEARSON: Well, frankly, I don't think I would have made out very well. A person who gets called a lot of names is not a very good diplomat and my old friend, Senator George Bender of Ohio, once gave me this knife, as he said, to "stab people in the back." However, I just use it as a paperweight.

MURROW: Uh huh. That's the same sort of knife that the Gurkhas' used, I remember, in World War II.

PEARSON; Exactly, but I haven't followed George's advice. At least, not yet.

MURROW: Drew, I remember you stirred President Truman to rather considerable anger. Did he ever get over it?

PEARSON: I think he has. He and I get along pretty well, in fact. Some time ago I was going into the Mayflower

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Hotel for lunch and was a little surprised when Charlie Murphy hailed me and said, "Come on over here, Drew. There's a guy who wants to meet you." Well, when I go into the Mayflower, sometimes lobbyists waylay me and I didn't know who it was, but I went over there, and there was Harry Truman. And, Truman was very cordial, and he said, "You know, what you wrote in the column today was just right. I like to read the Washington Post now for Herb Bloch's cartoons", and then he said: "And Your column ~~smells~~ Rancid!" He gave me a big nudge. I knew what he meant.

MURROW: Drew, how does Mrs. Pearson feel about your working at home?

PEARSON: Well, frankly, Ed, she has mixed feelings. This, however is my little bailiwick, and here I have my "No Smoking" sign up there which she doesn't always honor.

MURROW: Should I put out my cigarette?

PEARSON: No, you and she have the same thing in common, but let's go in the other room and she can speak for herself.

MURROW: Right. Drew, does it ever bother you to be feared or disliked in Governmental circles?

PEARSON: Well, it doesn't always feel so good, Ed, but I've gotten used to it and I think some of the lesser officials consider me a little bit of their champion, though I'll admit that at the top level there are mixed feelings.

However, Ed, I want you to meet my wife, Louise.

MURROW: Good evening, Mrs. Pearson.

MRS. PEARSON: Good evening, Mr. Murrow.

MURROW: Tell me, does Drew ever get under foot because he's always around home and does all his work there?

MRS. PEARSON: Well sometimes he does. He has an awful lot of people around here. Sometimes he has quite a few people to breakfast. I take a rather dim view of that, but tonight he's really hit the jackpot. I never saw so many people in all my life! (Laughter)

MURROW: Do you get a chance to read Drew's columns before they get into print or do they sometimes come as a surprise to you?

MRS. PEARSON: No, they're always a surprise, and sometimes they are quite an unpleasant surprise-- when he says things about my friends that I don't like.

MURROW: Do you reprimand him for that occasionally?

MRS. PEARSON: Naturally.

MURROW: Where do you and Drew escape to when he is not working?

MRS. PEARSON: Well, I understand that we do the same thing that you do. We go to our farm.

MURROW: Uh huh.

MRS. PEARSON: And I like it. I love the farm, but I don't think that it's a vacation. I think that I should get

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MRS. PEARSON: And I like it. I love the farm but I don't think that it's a vacation. I think that I work harder

together with your wife and see if we couldn't make up some kind of a plan so that you'd take us some place else for a vacation.

MURROW: I'm sure she would collaborate with you on that.

MRS. PEARSON: I think she probably would.

MURROW: Drew Pearson, can you get away from it all at the farm or do the phones keep on ringing?

PEARSON: Well, I never can get away from the phones, they keep on ringing pretty much.

MURROW: How do you avoid the unwelcome calls-- the ones you don't want to take?

PEARSON: Well, Ed, I don't know whether I should give away a trade secret or not but I imitate the voice of our colored butler, Melvin, who is a very good friend of ours, practically a member of the family, and sometimes I can get away with it.

MURROW: Mrs. Pearson, do you think Drew really fools very many people with those phone impersonations?

MRS. PEARSON: Well, he fools almost everybody. He gets everybody so confused that nobody knows who is on the telephone. For instance, one night Thurmond Arnold called up and he'd been sort of annoyed at a story that Drew had written--

MURROW: Yes--

MRS. PEARSON: So, he got the butler, and he thought it was Drew, so he was furious and said: "I know you're not

Melvin, Drew. Come on!" And the butler, you see, was rather undone by the whole conversation.

MURROW: I can imagine! Drew, I mentioned before that this home of yours was once a slave quarters. That's right, isn't it?

PEARSON: That correct.

MRS. PEARSON: It still is. He works longer hours than any slave ever worked. (Laughter)

MURROW: Drew, suppose you tell me something about those former slave quarters you live in?

PEARSON: Well, it's an old, old, conglomeration of houses.. I'd like to show you a little bit of it. We sort of like it-- ram around in it. I'd like to show you one room in particular that was built I think, around 1780 or 1770. I like this old fireplace here. It's original, except that when we first came here it was all bricked up, and an old stove was out here. We just tore out the brick, and this is all the original old mortar. Everything exactly as we found it.

MURROW: Drew, what's the picture above your right hand?

PEARSON: Well, that's a circus clown. And incidentally, that's a kind of a trick picture of mine. I sometimes offer a reward to anybody who can guess what it is, and I would offer you a reward of the latest speech by Senator Goldwater blasting me if you can tell me who that is.

MURROW: No, I can't. I think that in spite of the value of the reward I don't think I could guess it, Drew.

PEARSON: Not even for that reward?

MURROW: No.

PEARSON: Well, that happens to be me.

MURROW: (Laughter) Tell me, Drew, how did you get interested in the circus in the first place?

PEARSON: Well, as a college youngster I worked my way through the old Chautauqua, through college, driving stakes for Chautauqua, putting up tents, and I've sort of been fond of the circus ever since. I go down there and help them drive stakes when they get to town.

MURROW: Well, Drew, you've been around Washington for what, five admihistrations now, haven't you?

PEARSON: Just about.

MURROW: Do you think it's easier to get news in the capitol now than it was say in Coolidge's day?

PEARSON: Well, Ed, I don't know. In Coolidge's day things were rather free and easy. There were only about 15 men who used to come to Press Conferences at that time. Today of course there are two-hundred and some men going to Press Conferences and this country is really the pet of the world, but I would say that in general, things are a little tougher--news is a little tougher. For instance, I'll give you an illustration. We've always held down here that when the tax-

payers' money was involved that the Press and the taxpayers had a right to know how much money that was. For instance, on Government salary-- Government officials' salary. We felt that that should be public property, or a Government contract, unless it's a secret contract, but until recently, the Civil Service Commission wouldn't make public the amount of money paid to some Government officials, and I would say that life was a little bit more difficult in getting the news.

MURROW: Drew, tell me this, what do you consider the biggest story you ever covered?

PEARSON: Well Ed, that's sort of a tough question. I don't know. I should say that one very important story was the exposure of the Russian Spy Ring in Canada back in February 1946. I published it then. I should say also, perhaps the Income Tax Scandals that I wrote that led to the Congressional investigation in the Truman Administration. I was able to show for instance, the Costello Income Tax, which led to his conviction, and possibly also the Congressmen, four Congressmen in all, whom I wrote up as having received kick-backs, and one a bribe. All four of them eventually went to jail. I don't know exactly, but I would say those were among the more important stories I have written.

MURROW: Well, now you work now in Press, radio, and television. Which do you prefer, Drew?

PEARSON: Well, Ed, I think I'm not as good as you

are on television by a long shot. I've got a lot to learn, and so I think I prefer the column, I like to stick to the old typewriter and the newspapers.

MURROW: Mrs. Pearson, do you think Drew is purposely avoiding mentioning those letters he writes to his grandson?

MRS. PEARSON: Well I don't know whether he's purposely avoiding it, but lots of people think that those letters are the very best thing that he writes. From my point of view, I've rather been afraid of the letters and when they come out I always think they're too personal and I don't like it terribly much and a long time ago when my son was very young he was rather embarrassed by one of these letters in school. He came home and he said: "Couldn't you persuade him when he wants to write a letter to just put a three-cent stamp on it and mail it?

MURROW: (Laughter) Thank you very much.

MRS. PEARSON: I've never persuaded him.

MURROW: Well, I hope he keeps on writing them. Thank you very much, Mrs. Pearson, for letting us come and invade your home tonight, and thank you Drew, very much.

PEARSON: Thank you.

MURROW: Good night.

PEARSON: Good night.

MRS. PEARSON: Good night.

MURROW: In just a moment we'll take you for a visit with the actress Nanette Fabray.

(Commercial)

MURROW: Nanette Fabray is a lady of considerable talent and boundless energy, and at the age of thirty-five (she's not at all sensitive about her age) she's as well-known today for her portrayal of Sid Caesar's wife as she was about thirty years ago when she was baby Nanette in the "Our Gang" movies. Few people in show business have been able to successfully span so many years; few also can claim the distinction of having retired at the age of eight. Nan had to-- her front teeth fell out. Fortunately for many of us, Miss Fabray came out of retirement, in due course, and has offered many pleasant moments on the stage as well as the movies and television, singing, dancing, and making us laugh. Nan, the youngest in a family of five, lives in Manhattan in that light-colored house, the one in the middle. She's a bachelor girl. Good evening, Nan.

MISS FABRAY: Hello, Ed.

MURROW: How are you?

MISS FABRAY: Fine, thank you. It's so nice to have you visit me.

MURROW: Thank you. I see you have company.

MISS FABRAY: Well, I'm a bachelor girl but I manage to have a man in the house. This is my dog, Rover. I'd like you to meet him.

MURROW: Hi, Rover.

MISS FABRAY: Aren't you going to say hello? I sent him to college, Ed, so he wouldn't learn to bark. He used to

bark at everybody.

MURROW: Well tell me, is he a smart dog?

MISS FABRAY: Well, it cost me $250. to teach him this trick. Let me show you something. Come on, sit up. Oh, isn't this perfect, I was so afraid he wouldn't do it. That's beautiful.

MURROW: How long can he hold it?

MISS FABRAY: I don't know, I've never tried him.

MURROW: All right. Well, if he's so smart why doesn't he say something?

MISS FABRAY: Well, that was one of the things I taught him not to do-- not to bark. That was perfect, darling. I think it was just beautiful.

MURROW: It really was. Nan, it would take us most of the night for you to run through all the highlights of your young career, so I won't even make the attempt, but I imagine sometimes you must have trouble remembering yourself, don't you?

MISS FABRAY: Well, let's see, there were eleven Broadway shows. I was in "By Jupiter", "Meet the People", "Bloomer Girl", well I'll tell you what I did. I made up a little thing here, Ed. It has my-- this is a charm bracelet.

MURROW: Yes--

MISS FABRAY: And I had all of my shows made up into charms. This one is "Make a Wish", and "Lovelight" and "By Jupiter" and here's one of the Donaldson awards that I won

for "Bloomer Girl", here's a little shoe for "High Button Shoes".

MURROW: Yes-- that's lovely.

MISS FABRAY: And here's the award for one of the ten best-dressed women in America, and these were a couple of shows that were so bad I really don't like to talk about them-- we'll skip right by those. Here's another Donaldson award, and this is a medal from the Sid Caesar show, and "Meet the People". This helps me remember them.

MURROW: Tell me, Nan, how's your memory when it comes to script. How are you on your lines with Sid Caesar?

MISS FABRAY: Well, I wanted to be a doctor. This is a long way around, Ed, but I must explain about my memory.

MURROW: All right.

MISS FABRAY: I wanted to be a doctor at one time, but I found that I have a memory like a sieve. I can retain something for a very short period of time-- like a script I can read through once or twice and know it by heart.

MURROW: Yes.

MISS FABRAY: But I would be a lousy doctor if I were to have a memory like that, but it comes in great-- well-- it's very handy, though, to be the kind of a performer that I am with this kind of a memory. I can remember the show, then it's gone the day after the show. I don't need it any more.

MURROW: Well, that's fortunate, isn't it, in some ways.

MISS FABRAY: Yes it is, uh huh.

MURROW: Is Sid easy to work with?

MISS FABRAY: Well, I'm so blind prejudiced about this man. I think he's a genius, I really do. He's one of the gentlest, kindest people I've ever known in my life. He's most considerate, in fact, he's so thoughtful to make sure that I get on the camera that I'm black and blue from him pushing me toward the camera.

MURROW: Well, you've been playing the role of his wife for what, over a year now, haven't you?

MISS FABRAY: About a year and a half.

MURROW: Do people ever confuse the real Fabray with the fictional Nan Victor?

MISS FABRAY: Oh yes. I have people stop me in the street and say: "How in the world could you ever be married toa man that hollered at you so much?" And I have to explain that I'm not Mrs. Sid Caesar, I'm Mrs. Bob Victor.

MURROW: (Laughter) Nan, I know you studied at the famout Reinhardt Dramatic Workshop out on the Coast. What do they teach you at a school like that?

MISS FABRAY: Well, that was probably one of the best experiences I ever had in my life, Ed. You learn everything that you should know about being a good actress. You learn how to walk, how to cry, how to sit down. That's a very important thing-- how to sit down.

MURROW: Well, now, wait a minute, let's start with crying. How do they teach you how to cry?

MISS FABRAY: Well now, let's see. I guess the first thing that you do when you cry is your chin trembles-- kind of like that, and the whole face has to kind of fall apart, I don't know how to describe it. There's all ways of crying-- there's the comic way, there's a sad way,-- the comic way is to make a very funny face and make little noises with it as you go. And then the sad way is to have a deep throaty kind of pathos that one must have to be sincere in their crying. I find that whatever I do it comes out funny.

MURROW: (Laughter) And now the business of sitting in a chair. Does this require a special talent and a great deal of practice?

MISS FABRAY: Oh, yes. My goodness. If you want to be a, -- let's say you want to be a real great lady when you walk or sit. Well, let me show you how to walk and then I'll show you how to sit down.

MURROW: Good.

MISS FABRAY: Most people when they walk keep their feet out for balance.

MURROW: Yes.

MISS FABRAY: And you see them clump along the street like this. Well, you can't be a very charming lady like that. The secret of a good walk is to stand very tall-- you going to

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MISS FARRAY: Most people when they walk have their feet out for balance.

MURROW: Yes.

MISS FARRAY: And you see them slump along the street like this. Well, you can't be a very charming lady like that. The secret of a good walk is to stand very tall-- you roll up

walk with me, Rover? Stand very tall, as though you had a string right at the back of your neck, and you keep your feet one right in front of the other. Then you have perfect balance. The trick is not to look down.

MURROW: And not to trip over Rover.

MISS FABRAY: He's enjoying the show more than I am, I think. (Laughter) You having fun, honey?

MURROW: And now, about sitting in a chair, Nan.

MISS FABRAY: Well, again if you want to be a lady, and most of us try to be a lady, except the gentlemen, of course, but if you want to be a lady you wouldn't just walk over to the chair and kind of fall into it. You have to make it-- here's the secret. I'll let you in on my secret, Ed.

MURROW: All right.

MISS FABRAY: Again you stand tall, but you don't look back, you reach back with one foot and feel the chair, then you can't miss. The only time you can miss is if somebody takes the chair out and then you've got a wonderful comedy situation. But that was a rather graceful, ladylike sitting, if I think so-- if you do.

MURROW: I do, indeed. Tell me, Nan, what's the first act you ever did before a real, live audience?

MISS FABRAY: I was about 3½ years old, and that was at the Paramount Theatre in Los Angeles. I had studied dancing for about two weeks and my dancing teacher entered me in a

contest, and I won it. As a matter of fact, Ed, I have some costumes I'd like to show you. A very wonderful thing happened. Here Rover. Here, honey. I was out going through my mother's garage this summer and I found these costumes. I'm so glad that I did come across them. This is a little acrobatic costume that I had. Now this was a cape that used to hang down the back, all the way down to my knees, and this is the costume that I did my dance in. Of course I was only 3½ years old. I'd make quite a sensation if I came out in it today.

MURROW: You would.

MISS FABRAY: This is over thirty years old. I'm so glad that I found it. And this other one is the very first thing that I ever did. This is a little policeman's hat-- oh, it doesn't fit-- you can see that, and I sang a song called "Down by the Winegar Works". It went something like this. Give me time now, this was thirty years ago--

MURROW: You remember the woids now, for "Down by the Winegar Woiks".

MISS FABRAY: Now let me think. Let's see. "I live down by the Widuct, by the Winegar Woiks, we chain all our children to"-- it something about we chain all our children to fences and logs, we do that to keep them from biting the dogs-- "Oh, I live down by the Winegar Woiks, by the Widuct, down by the Winegar Woiks" and then I did a little tap dance, and that's how I got my first entrance into the show business.

MURROW: Well Nan, you must have been a beautiful baby, as they say in another song. Is that right?

MISS FABRAY: Thank you. I'll let you be the judge of that. When I found these costumes, Ed, I found some old baby pictures that have never been shown anywhere and I'm so glad I found them. I have them in here. This is my den. Let's see. I don't know how old I was. How old are you before you lose your front teeth?

MURROW: Oh, about six or seven, don't you think?

MISS FABRAY: Well this picture was when I was about six or seven then, I think. It says on the back of the picture, that I do "Tap dancing, acrobatics, toe, ballet, eccentric, that I ride horses, swim, dive, do exhibition diving, I play the piano, the ukulele and sing, my voice was a contralto."

MURROW: At the age of seven. Wonderful!

MISS FABRAY: Oh, this is my favorite. Wait till you see this. This just kills me. Look at this. That was that acrobatic costume that I showed you.

MURROW: Oh yes.

MISS FABRAY: I love the fancy things--

MURROW: Yes.

MISS FABRAY: And this is the little policeman's outfit. The hat fit better then, as you can see.

MURROW: It did, didn't it.

MISS FABRAY: Yes, it did. And here's a picture

when I was in the "Our Gang" comedies. That was a little horse that I rode in the Ambassador Horse Show in California and I won third prize. Not for being a good horse, but because I rode the horse well.

MURROW: Yes, it's a nice little pinto.

MISS FABRAY: Yes.

MURROW: Nan, tell me, what's become of the "Our Gang" kids. Do you ever hear from any of them now?

MISS FABRAY: No, Ed, I don't. My memory is so vague about that-- I was so small. About all I do remember is -- do you remember the little dog that had the spot around his eyes?

MURROW: I do. Yes.

MISS FABRAY: He hated me. He wanted no part of me. And I remember that- trying to make friends with the dog, and I also remember that there was one scene where I had to walk through a whole bunch of pies and they had to do everything they could to try to tempt me into it, because I didn't want to ruin the new baby shoes that I had. But I haven't seen any of the kids that were in the "Our Gang" comedy.

MURROW: Then you don't know what's happened to them?

MISS FABRAY: No,

MURROW: Nan, if you had a daughter, oh say about five, about as old as you were when you were in "Our Gang", would you encourage her to pursue the same sort of career?

MISS FABRAY: Well, I tell you what I would do. I'd

give her all the lessons that I could, and encourage her to have confidence. Teach her to dance, to do all kinds of-- you know, develop her talents, but I don't think I would let her be in show business until she was old enough to decide for herself if she wanted to go. And speaking of kids, I say this about them but I don't have any, doggone it, wish I did.

MURROW: Nan, how's your cooking?

MISS FABRAY: Thanks a lot. Well, during the depression, Ed, mother took in a lot of boarders because we were poor, like most everybody during the depression, and I learned how to cook by watching mother cook for twenty to twenty-five people, so that I am able to cook a wonderful meal for twenty people, but I'm stuck if I have to cook for two.

MURROW: Nan, we've got to leave you. Thank you very much indeed. Good night. Thank you very much.

MISS FABRAY: Good night. Thank you.

PERSON TO PERSON with JACKIE GLEASON
Guests: MR. and MRS. JAMES RAHILLY and
MR. and MRS. SYLVESTER L. WEAVER
Friday, February 3, 1956

GLEASON: Good evening. The name of the program is Person to Person, and I'm sitting in for Ed Murrow tonight.

Tonight we will be visiting the home of James Rahilly and his family. He drives a bus for the Third Avenue Transit Corporation. And then we'll be dropping in on Sylvester L. Weaver - better known to his friends as Pat Weaver- and his family. He's Chairman of the Board of the National Broadcasting Company.

We'll be ready to go in exactly 30 seconds.

(Commercial)

GLEASON: Five days a week, 50 weeks a year, James Rahilly washes, dresses, eats, and is out of his East Bronx apartment by 5:00 o'clock in the morning, While most of New York is still sleeping, Mr. Rahilly heads for work at the Third Avenue Transit Corporation. There he picks up his bus, and for the next ten hours he's on the road. In eight years of just driving about the city, he's covered 144,000 miles, and just once, he scratched some paint on the side of his bus. James Rahilly is 32, and is an active member of the Transport Workers' Union, and during the last war, served with the Army Signal Corps. Jim and his wife, Mary, have three children, and

live in one of these apartment houses in the East Bronx. They've lived in this neighborhood all of their lives. Hi ya, Mary, hi ya, Jim.

MRS. RAHILLY: Hello Jackie.

MR. RAHILLY: Hi, Jack.

GLEASON: Well, how's everything been today?

MR. RAHILLY: Well, it's been quite a hectic day for us, Jack, with the camera crews and the technicians. It's something that we'll never forget.

GLEASON: Well, I suppose you've been getting all sorts of advice from the other bus drivers.

MR. RAHILLY: Advice, and quite a beating, Jack.

GLEASON: (Laughter) I can imagine, if you got a bus driver on like Ralph Cramdon. Mary, tell me something, what's Jim like at home? Does he ever lose his temper?

MRS. RAHILLY: Well, very seldom, but when he does, he makes Ralph Cramdon look quiet.

GLEASON: (Laughter) Jim, I'd like to ask you something. As an old hand driving in city traffic, just what do you really think about women drivers?

MR. RAHILLY: Well, Jack, I'm prejudiced. I don't care too much for women drivers. I've had many experiences with them, cutting in front of us. I've even had a woman wave two fingers out the window and make a U turn right in front of me.

GLEASON: Oh, that's how she indicated the U turn, by holding up two fingers?

MR. RAHILLY: Two fingers out the side window, and after that, I took Mary out and tried to break her in on the family car. After she told me to watch the traffic because she was too busy driving, that was the end of the episode.

GLEASON: Oh, I see. Well, what do most of your passengers complain about?

MR. RAHILLY: Well, Jack, no one likes to wait. That is the biggest complaint, and if the public complains to us when they should be complaining to management, because after all, when we get through with ten hours on the road, Jack, we don't feel like going in and sitting down and handing the story on to the boss. We're interested in getting home to our families.

GLEASON: Well, you can't be blamed for that. In other words, it's not the bus drivers' fault, it's the management's fault.

MR. RAHILLY: No, Jack, it's sometimes the result of a block on the road-- it's not anybody's fault. I wouldn't say it's management's fault, either.

GLEASON: Say, you have three children, don't you, Jim. Are they sleeping now?

MR. RAHILLY: Well, I don't think so, Jack. In fact, I have to get a bottle for the baby, and I'll see if I can

bring him in.

GLEASON: Have you been living here for quite a while?

MR. RAHILLY: For eight years, Jack.

GLEASON: Uh huh. Have you ever thought of moving?

MR. RAHILLY: Oh, yes Jack. We've thought of moving. We'd like to buy a house, but not at the present time, Jack.

GLEASON: I see. Is feeding the baby one of your regular assignments at home?

MR. RAHILLY: Well, not all the time, only at night, Jack.

GLEASON: I see. I can hear the kids now. Oh, there they are. How old are the children, Jim?

MR. RAHILLY: Well, Howard there is nine, Jimmy is seven, and little Margaret here is two, Jack.

GLEASON: Oh. Hi, ya, fellows.

CHILDREN: Hi, Jackie Geason.

GLEASON: Geason! (Laughter) Say listen, I was just talking to your father before, and he says when you're old enough to drive, that he doesn't think there will be any buses for you. Have you got any thoughts about that? What would you like to do?

CHILD: I would like to be a bus driver.

GLEASON: Oh, and how about you?

CHILD: When I grow up I would like to be a ?

GLEASON: Uh huh. Well, what about the little one, has anyone found out what she'd like to do yet?

MR. RAHILLY: Not yet, Jack.

GLEASON: Right now, she'd just like to drink milk, I suppose. Well, say tell me, Jimmy, which one is Jim?

MR. RAHILLY: Jimmy's in the middle, Jack.

GLEASON: Oh, Jim's in the middle. I understand that you like baseball.

JIMMY: Yes, Jackie.

GLEASON: And the other boy? Where's the other fellow? What's your name?

CHILD: Howard

GLEASON: Howard, eh? I understand that you like to collect stamps.

HOWARD: Yes sir.

GLEASON: Do you like to collect stamps?

HOWARD: Yes sir.

GLEASON: Well, tell me something. Jim, big Jim I mean, what would you like to see your sons when they do grow up, what would you like to see them do?

MR. RAHILLY: Jack, nothing would make me happier than to see them choose a profession, and if they choose to pick, if they had a vocation, it would make me very proud to see them

in a religious life.

GLEASON: Well, that's very fine, and I hope your wishes come true. How about you, Jim, do you think you'll ever change your work?

MR. RAHILLY: Well, Jack, I am interested in the Labor-Management movement, and if there was any opportunity for me to move up in the Union, I sure would like it.

GLEASON: Well, that's fine. Mary, how about you? What do you do when you are not taking care of the house?

MRS. RAHILLY: Well, we go on outings, and have club meetings. We have a club of all cousins-- a hen party, you might call it. We sit and knock our husbands (Laughter) in general.

GLEASON: I see. Jim, where were you stationed when you were in the Army?

MR. RAHILLY: Well Jack, I thought I was going to see a lot of the United States, but I went from right here to Fort Dix, to Brooklyn, to England, France, Scotland, Belgium, Holland and Germany.

GLEASON: I see. Did you see much action in Europe?

MR. RAHILLY: Well not too much, Jack.

MRS. RAHILLY: Tell him about your old story. He almost got killed.

GLEASON: Yeah, let's hear that, Jim. What is

that story?

MR. RAHILLY: We were in the port of Antwerp. When we first moved in there, there were still German snipers in the area, and I was sent up to see what was going on behind a certain wall, and when I got there, I was hit with a flower pot by a German who didn't even have a rifle, and naturally, I was knocked unconscious, and bandaged up and I was taken back to a First Aid area. So, one of my buddies from the outfit was in the area, and I had come to screaming that I was blind because my eyes were bandaged. So, when my buddy went back to the outfit, he explained that poor Rahilly was blind and they all felt sorry, but when they finally got down to treating me they put a little Bandaid on my forehead and sent me back to my company. Needless to say, that the fellows, they didn't want to look too soft-hearted, so they politely, practically, murdered me, Jack. It was very embarrassing.

GLEASON: I notice that you pronounce your name "Reilly".

MR. RAHILLY: Well, we are known as "Reilly", Jack. The proper pronunciation is "Ra-hilly"-- that's the Irish way of saying it, Jack.

GLEASON: All right,"Mr. Ra-hilly". A,-- Mary and Jim, do you watch "The Honeymooners" on television?

MRS. RAHILLY: Oh, all the time.

GLEASON: You do?

8 MRS. RAHILLY: I'm not a fan. I'm a fanatic.

GLEASON: Well, thank you very much. Tell me, Jim, as a man who really drives a bus for a living, have you any professional comments to make about our show?

MR. RAHILLY: Well, I have two, Jack. I've been watching it very closely, and number one is that you get up awful late in the mornings for a man with 12 years seniority; you should be rolling out of bed about 4:00 o'clock in the morning, Jack-- 6:00 o'clock goes to the old-timer about 25-30 years.

GLEASON: Oh, I see.

MR. RAHILLY: And Jack, as you know, we have one of the strongest unions in the country. Each bus driver is very proud to display his union button, and you don't wear a union button, but the Transport Workers Union has made you a life-time member, and you will get the same button to wear as I have on my coat here, Jack.

GLEASON: Well I certainly appreciate that, Jim, and believe me, Cramdon will wear that button from here on in.

MR. RAHILLY: Thank you very much, Jack.

GLEASON: You know something, Jim and Mary, you look like very, very happy people. Are you?

MR. RAHILLY: Well, Jack when you look around and you see three children like this-- they're all healthy and husky, and I've got a steady job-- I have no complaints, I'm very, very

happy, Jack. I've got a wonderful family here.

GLEASON: Well that's just wonderful. Of course, you know, in "The Honeymooners" when we argue like that we're just doing it for laugh purposes.

MR. RAHILLY: We do it too, Jack, and sometimes it's not for laughs.

MRS. RAHILLY: We call them loud discussions, we never fight.

GLEASON: (Laughter) Loud discussions. Well, I know that the audience was very, very happy to see how a real bus driver and his wife and his family live. It certainly is a pleasure looking at a fine group of youngsters like you have, and a very lovely wife like you have, Jim,

MR. RAHILLY: Thank you, Jack.

GLEASON: And, it's written all over your kisser, Jim, that you're a swell guy!

MR. RAHILLY: Thank you very much, Jack, and you're a swell guy yourself.

GLEASON: Thank you. It's been a pleasure to visit you and before we go, I'd like to ask you one thing: "What is your favorite television program?

MR. RAHILLY: Well, the boys go for "Beat the Clock" Jack. That's their favorite program; and we go for "The Honeymooners".

GLEASON: Well, thank you very much, and I'll

speak to those kids later. (Laughter) Thank you very much Jim and Mary and children, it was just a pleasure to visit with you tonight. Good night.

MR. RAHILLY: Good night.

MRS. RAHILLY: Good night.

GLEASON: And now, ladies and gentlemen, we'll take you for a visit, in just a moment, with Pat Weaver and his family.

(Commercial)

GLEASON: Sylvester L. Weaver, Jr., Pat Weaver, is known as one of the most dynamic men in the television-radio industry. Since he graduated from Dartmouth with a Phi beta Kappa key twenty-six years ago, he has served in just about every non-technical job in the business. He's been a gag writer, and an announcer. He's directed, produced, and managed, and he's been head of radio for an advertising agency. During World War II, he skippered an escort vessel. Now, Pat Weaver has been described as an unabashed huckster for culture, a practical dreamer, a man of broad vision. Seven years ago, he was named head of the N.B.C. T.V. network. In 1953 he became President of the Company, and two months ago, he was named Chairman of the Board.

At this time of the year the Weavers and their two youngsters live in the apartment house at the right, on Fifth Avenue, in the 70's. Whenever possible, they retreat to

their summer home at Sands Point, Long Island-- that's about an hour away. Mrs. Weaver is a former British stage star who has appeared in Hollywood movies. The Weavers have lived here about a year. Now, is that right, Pat?

WEAVER: Yeah, that's right, Jackie, how are you?

GLEASON: I'm fine, Pat. Say, what are you doing there?

WEAVER: Oh, looking out the window, looking down Fifth Avenue at the R.C.A. building where N.B.C. is.

GLEASON: Oh. Well now, Pat before you get a chance to suggest it, why don't you put a big T.V. screen on top of the Rockefeller Center Building just so people anyplace in the park can watch television.

WEAVER: You know, that sounds like it's a wild one, but I just saw things exactly like that in Pakistan if I may place-drop, and Japan, and a few other places. They've got T.V. screens up where real mobs of people see one little screen-four or five-hundred people will watch one little screen.

GLEASON: I see what you mean. Sort of like a big screen down at the end of a bar.

WEAVER: (Laughter) Something like that.

GLEASON: Say, Pat, you're not very far from your work at any time, are you?

WEAVER: I'm about a mile and a half down the road to the R.C.A. building. I walk to work and back. That's

a wonderful thing about New York-- being able to walk to work. I have an extra advantage because from this bed, I can look through the window in the morning and be sure the building is still there before I get up. It's really great.

GLEASON: I can see that same building, you know, and it's a little aggravating.

WEAVER: I know, you're next door. I just found out.

GLEASON: You know, Pat, I understand that you've been traveling a lot lately, is that so?

WEAVER: Yes, I was gone about three weeks. I went out to the motor car country that you know so well; Detroit, Lansing. I went to Chicago, I had to make a talk at the Radio-Television set dealers about color, and then on to the Coast about some problems that we have out there. You know, comedy is a difficult matter--

GLEASON: Yes, Pat, I know all about it.

WEAVER: You know that-- Liz and I had our fourteenth Wedding Anniversary and we ran down to Palm Springs which she had never seen, although I was there before the Indians, practically, and then we came back because the Heart Association opened its February campaign last Tuesday with Dr. White and it's the opening of this month's great drive, which you have been very active in, Jackie, by the way, and so have I-- been head of Public Relations since '48 and I do hope

that everybody watching tonight will remember that February is Heart Month and that it's a great cause.

GLEASON: I'm sure they will, and I'm sure they understand what a great cause it is, Pat. By the way, where is Mrs. Weaver?

WEAVER: She's in the library. Shall we?

GLEASON: Yes, we shall. You know, you look awful good, Pat.

WEAVER: We have a visitor. Jackie, this is Liz.

GLEASON: How are you? How are you, Mrs. Weaver?

MRS. WEAVER: Hello, Jackie. I'm reading.

GLEASON: What are you reading?

MRS. WEAVER: Well, about you.

GLEASON: Oh, is that "Look" magazine?

MRS. WEAVER: You bet.

GLEASON: Oh yeah. Now, (laughter)-- I knew you'd have one of those magazines there, Pat. Say, by the way, where are the children?

MRS. WEAVER: Well, Susie's asleep. She's only six years old.

GLEASON: Is that a picture you have in your lap of Susie?

MRS. WEAVER: This is a picture of Susie, aged six, and Traydn is at boarding school, he's at Fraye?, and this is a picture of Traydn.

GLEASON: Oh, there he is. Is that a team or are those his classmates?

MRS. WEAVER: Those are all his classmates, and I hope he's sitting up and looking at us right now.

GLEASON: I'm sure he is. Say, tell me something, Pat, how is business?

WEAVER: Dan, dan, dandy! (Laughter) -- to coin a phrase!

GLEASON: You know, I know that you're the type of guy who enjoys problems. Now, have you got any big ones right now that you're working on?

WEAVER: We have a lot of small ones which will undoubtedly grow into big ones, and then of course we have the Fall schedule-- that's always a big problem for the television network, and some of the other divisions have problems too. And then we don't know, there are certain shifts rumored in the wind, and this is the problem like if Jackie Gleason should move to 8:00 should we move Perry Como to 7:30. That's a problem!

GLEASON: I wouldn't do that if I were you, Pat, because we'll keep moving until we're on at noontime. Any other problems, Pat?

WEAVER: Well now, let's see. We can fill you in on all kinds of problems, Jackie.

GLEASON: Would you care to, or shall we skip along?

WEAVER: Well, a--

GLEASON: Say, tell me something, Pat, you know I guess most of us in the television business have heard about your habit of writing memos. Now do you get kidded about those very much?

WEAVER: I'm afraid that it's become sort of a-- yes, we're kidded about it.

GLEASON: Well, do you follow up all of your memos?

WEAVER: I'll tell you this, Jackie, about the memos, since you've given me the opportunity to so many people at once, the memos are a way of putting down in writing, so that people can refer back to them and look at them, a description of a new project which is somewhat difficult to understand, and I am able to really inform sometimes as many as several hundred people about something all at once, so I find them extremely useful, and as for fouling up on them, I'll have to show you something, since you asked for it-- I have them available, both here and in the country and at the office, because frankly, most of them keep saying the same thing over and over again, and there are about twenty-three volumes. Do you want me to read?

GLEASON: Well, before you start reading, could you tell me what was the longest memo that you ever wrote?

WEAVER: The longest memo-- I think that was probably the sort of concepts and policies of television in '51, which I have in here, but I really think it's too long. It's

about forty or fifty pages.

GLEASON: Well, I'd like to sit down with you sometime, Pat, and read it. What's the shortest memo you have ever written?

WEAVER: I know you'll like that one. I just happened to look that one up and I've got it right here. Date: November, 1949, and it reads:-- are you ready-- "Jackie Gleason is, in my opinion, a really solid performer."

GLEASON: Pat, you have just proved yourself to be a man of very good judgment. (Laughter) Say tell me something, how does the Board of Directors of the National Broadcasting Company get away from it all?

WEAVER: Well, I have the usual stuff to get away from it all; the books and all the electronic gear-- Hi-fi-television, really everything anybody would want, and for sports and relaxation, swimming in the summer and of course, skiing in winter.

GLEASON: Skiing-- I was never very much at that. As a matter of fact, I often wondered what the attraction about skiing is.

WEAVER: Well, skiing is-- I happened to be lucky enough to be in Sun Valley last week-end, and I thought again, skiing is really a new dimension in life and anybody who doesn't ski will never understand what it means to be up in those mountains, completely silent because you ride on the snow; there's

no noise-- the grandeur, the fact that all the work is done by gravity, all you do is control it, it's an exciting, exhilarating sport that is just incomparable, there is nothing like it-- nothing.

GLEASON: Well, it sounds very attractive. How about you, Mrs. Weaver, do you like to ski too?

MRS. WEAVER: You bet, I think it's wonderful.

GLEASON: Well, tell me something, Pat said that he walks about a mile every day to work to solve some of the problems that he might have on his mind. Do you go along with him. Do you take this walk with him to work and do you solve any of your problems on the way?

MRS. WEAVER: No, but I get a chance to see him. I walk to the office with him. That's a lot of fun.

GLEASON: Every morning the two of you are out walking?

MRS. WEAVER: Not every morning-- just when I feel like it.

GLEASON: I see. Now with your background in the theatre I imagine you must have strong views on a good number of television shows. Is that so?

MRS. WEAVER: I don't have any strong views about television. I'm much too busy.

GLEASON: Well, I notice that you have quite a home and it must keep you busy. Could you and Pat show us some

more of that home?

MRS. WEAVER: Oh, we'd love to.

GLEASON: Fine.

WEAVER: Off we go.

GLEASON: Well, I see Mrs. Weaver is a director too, Pat.

WEAVER: I'll have to help her.

MRS. WEAVER: Now this is the drawing room, Jackie.

GLEASON: I see.

MRS. WEAVER: See, we haven't got any furniture yet, but we're working on it and this is for the children. Now I'll show you where the drawing room is, all right?

GLEASON: Fine.

MRS. WEAVER: Now, this is a very big room which we are also trying to fill.

GLEASON: That looks large enough for a rehearsal hall.

WEAVER: It certainly is.

GLEASON: Do you ever have any parties there, Pat?

WEAVER: We have parties-- when was the last one?

MRS. WEAVER: For your birthday, and Bobby.

WEAVER: Yes, on my birthday in December, we gave a party for Bobby Sarnoff, he and his wife; Bobby and I had just been promoted, and we had two-hundred of our closest

friends in here and had quite a ball.

GLEASON: Amongst the two-hundred friends, Pat, did you have any of the gentlemen from Madison Avenue which we in our profession refer to as the men in the grey flannel suits?

WEAVER: Yes, we certainly did, Jackie, but you've got to remember that I consider myself a man in the grey flannel suit. I was an agency trained executive and most of the other top men at N.B.C. and Columbia are also from that business and I think that I feel, frankly, that the advertising business has had more to do in the building of the economy of this country in the last twenty-five years than any other, and that because of the nature of the business where the agencies work anonymously behind their client, the great growth of many of the big consumer goods companies have tended to obscure what really has happened, which is that the brilliant advertising men attracted by an excellent system of inducement and incentive, have done a simply tremendous job in this country and they really don't get the credit for it, and I think it's a great pity.

GLEASON: Well I think that perhaps the reason that they don't get credit for what they do is people who have been steeped in show business and have made their living from it all their lives probably resent this new talent entering into our businss, but as you say, they are brilliant and they're doing a wonderful job. You're so right about that, Pat.

Say tell me something, after all the years in the

business, what is T.V.'s biggest attraction for you?

WEAVER: Well, I think to me, television is extremely exciting; it's a business where we have a new business, Jackie, that has not yet taken shape, and we're going through a formative period in these last years, and there are a lot of pressures in the business that I think would tend to make it not live up to what it can be. It must be a tremendous medium and have a great entertainment, great comedy, to get all the people watching it a substantial part of the time. It's a question then of what we do with it and what other attractions we can add and what kind of extra information content and cultural elevation, upgrading programing-- this is a very exciting challenge to all of us; you, the artists and all of us in the business and of course it is a major challenge to me.

GLEASON: Well, Pat you're the kind of a fellow that's known to keep changing things in television, trying out new ideas and perhaps television owes a great deal of its success to gentlemen just such as you. Now, that's speaking of someone in television, but what about a listener. What could a viewer do to keep television from getting into a rut?

WEAVER: I think there are two things the viewer could do. One of them is when they're not tired and they want just escape, that viewers can be selective and they can try to watch things that they know, and they do know, that are good, a-- better-- the offerings in the information field, offerings

then

of fine programming. I think that they could make the effort to watch things that are perhaps a little harder to watch than some of the straight escape entertainment, and the other thing they can do is when they watch something that is really good, really fine, they can express themselves to the people who pay the bill, the advertiser. This is very easy to do, you tell the druggist if it's a drug product, that you like the show, you think it's a fine show. Word gets back very quickly from the public to the manufacturer as to the reaction to what he is doing with his money. So it isn't a question of buying the product, sometimes you can't buy products that fast, but you can express your view of the show, and this would be extremely helpful to those of us who are trying to uplift the medium.

GLEASON: Well thank you Pat, and I'm sure everyone enjoyed visiting you and Mrs. Weaver this evening.

WEAVER: It's been a pleasure, Jackie.

GLEASON: Good night Mrs. Weaver. Good night, Pat, and let's have lunch together sometime.

WEAVER: Come right up.

MRS. WEAVER: Good night.

GLEASON: Good night.

PERSON TO PERSON with EDWARD R. MURROW
Guests: EDDIE FISHER and DEBBIE REYNOLDS
and MR. and MRS. RALPH NEWMAN
Friday, February 10, 1956 - 10:30 P.M.

MURROW: Good evening. I'm Ed Murrow. The name of the program is PERSON TO PERSON. It's all live; there's no film. Before getting on with our informal Friday night visits, this would seem an appropriate time to thank Jackie Gleason for sitting in for me last week. Some day, maybe he's going to let me drive his bus.

Tonight, we'll be going first to Hollywood, in the home of Eddie Fisher and his wife, Debbie Reynolds, and then on to Chicago, where that expert on Lincoln and the Civil War, Ralph Newman and his family, will be waiting for us. We'll be ready to go in exactly 30 seconds.

(Commercial)

MURROW: A little over four months ago, one of the country's most popular actresses, Debbie Reynolds, married one of the country's most popular male vocalists, Eddie Fisher. Debbie and Eddie, the newspapers told us, had captured the hearts of America. The Fishers are in their early twenties. Both made their marks the hard way. Debbie was discovered eight years ago by a movie scout when she won a Miss Burbank Bathing Beauty Contest. Eddie was discovered about the same time by Eddie Cantor, who heard him singing at Grossingers. Since that time, Debbie

has made fourteen movies, and Eddie's records have sold in the millions. He also has his own television show. The Fishers are now living in this rambling ranch-style house in the Pacific Palisades, off Sunset Boulevard, just outside Beverly Hills. They rented it furnished on a one-year lease. From this home, Debbie can reach her M.G.M. movie studio, and Eddie his N.B.C. television and radio studios in about half-an-hour. The house is surrounded by seven heavily-wooded acres, far back from the road. Good evening, Mr. and Mrs. Fisher.

EDDIE: Hi, Ed.

DEBBIE: Good evening, Ed.

MURROW: Good evening, Debbie. How's the weather out your way, Eddie?

EDDIE: Oh, it's just fine, it's a cool, California evening. The sun has been shining all day.

MURROW: Eddie, when our Person to Person cameras visited you about two years ago, you were living alone in a New York hotel and we could hear some fans yelling up from the street below. I gather that doesn't happen in this house, does it?

EDDIE: Well, not as much as that, Ed. Come to think of it, I sort of miss it.

MURROW: Debbie, have you run into any fans prowling around in the woods out there.

DEBBIE: Well, just one morning. We were leaving, I

don't know where we were going, but we were driving up the driveway, and there were five girls kind of creeping down the side. It takes us a little while to get to the house, because it's a long driveway, so we stopped, and Eddie talked to them, that was all. They were very satisfied, then. They were his fans.

MURROW: Uh huh. Well just where are we in the house now. I thought I saw a big barbecue just behind there a moment ago.

DEBBIE: Yes, this is the playhouse, it's a big playhouse, and this is our barbecue. It's the first time we've ever been out here, but our swimming pool was just finished and that's why we're here, sort of looking around.

MURROW: Oh good. Could we see the swimming pool?

DEBBIE: Oh, yes.

MURROW: That wall just behind you there, what is it?

EDDIE: Well, it's a playhouse. Actually it's a very very old Early-American playhouse. We haven't actually figured out what it is.

These are some things we brought out from New York, and you know what this is. The Coca Cola Company saw that we had plenty on hand, all the time.

DEBBIE: Coke parties are interesting. I always liked it. (Leave it here, otherwise--)

EDDIE: I'll take one.

MURROW: Well, tell me, oh, that's the pool.

DEBBIE: Yes, right out this way is the swimming pool. It's just finished. Looks smoky and all, because it's all warm.

EDDIE: It's hot enough to jump in, even in this cool, brisk air.

MURROW: Uh huh. Well, it looks just about big enough for the two of you.

EDDIE: Yes, just about big enough, all right.

MURROW: Where's the house you live in, other than the playhouse?

EDDIE: Well, right down this way, Ed.

MURROW: Uh huh.

EDDIE: We don't know the names of all these trees.

MURROW: Uh huh.

EDDIE: I don't-- maybe Debbie does.

DEBBIE: No, I don't. Well this one-- the pink one there, is very beautiful. It's a pink magnolia tree which is very unusual.

EDDIE: I know we have lots of oak trees, too.

DEBBIE: And these big, big trees, I think, are so beautiful.

MURROW: It looks as though you have a park of your own. Debbie, why don't you explain things as you go along? Would you?

DEBBIE: Well, I'll tell you, I'm, we're just finished

here. We don't know everything we really should know, because it-it is so beautiful. I know some of these trees are 350 years old.

MURROW: Uh huh.

EDDIE: That's our bedroom over there.

DEBBIE: And on this side is the Guest House, and this is the living room and the kitchen, oh no, the dining room and the kitchen, and this is the living room, and we're going into the entrance hall now.

MURROW: Debbie, tell me, do you do very much cooking yourself?

DEBBIE: Well, just when I have to. (Laughter)

MURROW: Do you give very many dinner parties?

DEBBIE: Well, we have a few of our friends over. I'd like to show you the living room.

MURROW: Good.

DEBBIE: Right down here--

EDDIE: That's our dining room.

DEBBIE: Oh, isn't that awful. I meant to say dining room.

MURROW: Well, anyway, it's a very attractive room

DEBBIE: Thank you for telling me.

MURROW: It's a very attractive room anyway. Now where do we go?

DEBBIE: Now we go to the living room. Pardon me.

here. We don't know everything we really should know, because it it is so beautiful. I know some of these trees are 35[illegible] years old.

MURROW: Uh huh.

EDDIE: That's our bedroom over there.

DEBBIE: And on this side is the guest House, and this is the living room and the kitchen, oh no, the dining room and the kitchen, and this is the living room, and we're going to the entrance hall now.

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DEBBIE: Well, we have a few of our friends over.

I'd like to show you the living room.

MURROW: Good.

DEBBIE: Right down here--

EDDIE: That's our dining room.

DEBBIE: Oh, isn't that useful. I mean, [illegible] room.

MURROW: Well, anyway, it's very [illegible]

DEBBIE: Here, you for [illegible]

MURROW: It's a very [illegible]

Where do we go?

DEBBIE: Now we go to the living [illegible]

This is the living room, right here.

MURROW: It's a lovely room.

EDDIE: Oh, it's so comfortable and so warm.

MURROW: I imagine you must have spent some very pleasant hours before that fireplace this winter, didn't you?

EDDIE: Oh, yes, more than a couple hours. You see, we've never had a fireplace, so the minute we got in we sat down in front of the fireplace and we're still here, now.

MURROW: Debbie, I know that you can't keep house and make movies at the same time. Are you working now, or are you on vacation?

DEBBIE: Well, I'm sort of on vacation, but keeping a big house isn't too much vacation. It's a lot of fun, though.

MURROW: Uh huh.

DEBBIE: I just finished a picture a couple of weeks ago called "A Catered Affair" with Bette Davis and Ernest Borgnine and Barry Fitzgerald, and it's my first dramatic movie, so I'm very excited about it.

EDDIE: I think you did it at M.G.M., didn't you?

DEBBIE: Oh--

MURROW: Is it a comedy, Debbie?

DEBBIE: No, it's not a comedy. Well, it's a situation comedy but the comedy comes through the drama of the story.

MURROW: Uh huh.

DEBBIE: It's wonderful, really.

MURROW: You're not going to give up singing, dancing and comedy to play "women of the world parts", are you?

DEBBIE: Well, I don't think I'm the type, exactly, and so I don't think that I-- really, I love comedies and musicals, so I doubt that I'd ever give that up.

MURROW: Eddie, from time to time I manage to see you on television and hear you on radio and records, is it still the same hard old grind?

EDDIE: Well, Ed, not really a "hard old grind" because I'm doing just what I always wanted to do. I love doing "Coke time" and singing. I've made some records doing radio and I've always wanted to be in show business, so I have no complaints ever.

MURROW: You've got an album coming out soon, haven't you?

EDDIE: Yes, I'm making a new album now, and I'm very, very excited about it. It's all the songs of all the Academy Award Winners that the Hollywood pictures have produced, and it's twenty-two in all.

MURROW: What's that you're humming?

DEBBIE: Well, that's called "Dungaree Doll"-- I always bring it up. (Well, I like his style.)

MURROW: Eddie, about that movie you're going to make, what's it about?

EDDIE: Well, I'm very excited about that. It's

going to be our first motion picture, and R.K.O. is very excited about it, so that makes me very happy. It's about a boy and a girl, and I play the part of a department store owner's son, and Debbie works in the Toy Department.

DEBBIE: (You're very welcome. Oh, thank you.) I sell ducks. I wind them up and they waddle along.

EDDIE: Well, in the new way, you may not be selling ducks, you may be selling something else.

DEBBIE: Well, either way I work in the store.

MURROW: Well, it sounds like good fun, anyway. Debbie, Eddie, I'd like to ask you the same question. You've both had a pretty good run of success, is it a problem working and living with a star?

DEBBIE: Well, no, I don't think so. I think it's a lot of fun. We share so many things, have the same interests, and everything, a lot of the same friends. I think it's wonderful.

MURROW: Eddie, do you agree?

EDDIE: Well, I think Debbie and I have different opinions on some things but I think we agree on most opinions all the time, and she's a very, very wonderful girl, to say the least.

DEBBIE: Except I talk a lot.

MURROW: Oh, you do--

DEBBIE: Oh, I just jabber all the time.

EDDIE: You say such funny things.

DEBBIE: Oh, thank you, darling.

MURROW: How is she funny, Eddie?

EDDIE: Well, she's a funny cook.

MURROW: Uh huh.

DEBBIE: You mean a lousy cook! That's what you really mean.

EDDIE: Wait a minute, wait a minute. (Laughter)

DEBBIE: Dear-- No I'm not. Now just don't say anything. I cook all right, now.

EDDIE: You do?

DEBBIE: Grilled hamburgers, baked potatos,

EDDIE: And hot coca cola. (Laughter) Well, actually, to give you one example, everything happens with us spontaneously. Debbie's very funny at any time at all, any time during the day or night. Like one night she came down to Coke Time, my television show, and afterward I introduced her to the audience, and as she walked over to the microphone I started singing to her, I sang-- "Your eyes are the eyes of a woman in love, and oh, how they give you away"--

DEBBIE: Oh, that sounds sweet, Eddie.

EDDIE: That's funny, isn't it?

DEBBIE: No.

EDDIE: Anyway, it was so, and it happened.

DEBBIE: He's always teasing.

EDDIE: You say such funny things.

DEBBIE: Oh, thank you, darling.

MURROW: How is she funny, Eddie?

EDDIE: Well, she's a funny cook.

MURROW: Uh huh.

DEBBIE: You mean a lousy cook! That's what you really mean.

EDDIE: Wait a minute, wait a minute. (Laughing)

DEBBIE: Dear-- No I'm sorry. Now just don't say anything. I cook all right, now.

EDDIE: You do?

DEBBIE: Grilled hamburgers, baked potatoes.

EDDIE: And not burn-out. (Laughing) Let me, actually, to give you one example, everything happens with me spontaneously. Debbie's very lucky as any time at all, any time during the day or night. Like one night she came home to take in my television show. And afterward I introduced her to my audience, and as she walked over to the microphone I said, "to her, I said-- "Your eyes, in the eyes my woman in love, oh, how they give you away"--

DEBBIE: Oh, that's some lyric. Maybe.

EDDIE: That's funny, isn't it?

DEBBIE: Yes.

EDDIE: Anyway, it was so, so it's around.

DEBBIE: He's always funny.

MURROW: Debbie, do you have any great interest in music?

DEBBIE: Oh yes, I do. I love music. As a matter of fact, I bought a very cute music box-- I love it-- It's very old. They stopped making them about 150 years ago. (Notice how pretty it sounds, still.) (Played the music box.) Play the banjo.

EDDIE: The banjo, yes. The banjo is playing. No, now the banjo. Can you hear the banjo?

MURROW: Yes.

DEBBIE: Isn't that pretty?

MURROW: Is it going to stop?

DEBBIE: No, I tried to time it, but it never does stop. You better put it to bed. It will never stop. It just goes on.

EDDIE: No, it doesn't stop. I better put this thing to bed, yes, it's crying.

MURROW: Debbie--

DEBBIE: Yes--

MURROW: From a few thousand miles away that looks like a rather odd assortment of items on the table there in front of you.

DEBBIE: Indeed it is. You see when we were married we received a lot of beautiful wedding gifts, but most of them you put in the dining room, silverware and chinaware and things

like that. These are just a few of our personal belongings because most of the things in the home do make a home.

EDDIE: They're all ? home. I don't know anything about them.

DEBBIE: You mean these. Well, I love to collect these. These are some Georgian figurines that I love from England, and this is some Venetian glass which I love, and this is Meissen-- this is very old, it's about 300 years old-- and this is really my-- some day I'd like to have a lot of these things.

EDDIE: She makes sure when she sees it in the store it says "very old thing."

DEBBIE: Very old. These are little wooden figures from Italy. And this is Uncle Bernie, he's kind of a favorite of ours. Come on, Uncle Bernie. (Figure whistles)

EDDIE: We're going to put him on Coke Time.

DEBBIE: He never stops.

EDDIE: You forgot about the chess set, Debbie. Oh that's mine-- that chess set belongs to me.

MURROW: Well, who is the chess expert in the family?

DEBBIE: Me

EDDIE: No, no. I think-- I tried to teach her how to play the game, but then I decided--

DEBBIE: He gave up. Admit it, admit it.

EDDIE: -- that if she learned to beat me, why then

I'd never play the game again. I actually play with Debbie's father. He beats me all the time, but I have beaten Joe Forman eleven games in a row, I beat Bernie Rich all the time, and I beat an eight year old boy last week.

MURROW: Good. Eddie, what do you two do for a big night on the town?

EDDIE: Well, we love movies, we love going to openings, we love night clubs, doing all those things, but still we have a movie projector in the house, but we still like to go out and go to the movies anyhow. These openings in the wall are the entrance to the projection room.

DEBBIE: But there's pictures that hide the holes, dear. Explain that.

EDDIE: Yes, there are pictures that hide the holes, but it's set up for a 35 millimeter film, but we only have our 16 millimeter which was given to us by the Sauls brothers of Tin Pan Alley- we're very proud of it.

MURROW: Debbie, I've read that at High School you wanted to be a gym teacher and are still interested in sports. Is that correct?

DEBBIE: Yes, I am very much. I guess that's why I'm excited about the swimming pool, and we go horseback riding, we love it.

MURROW: Eddie, I gather from what you told me before that you always wanted to sing. Is that right?

EDDIE: I have always wanted to sing ever since I can remember. I don't remember ever wanting to do anything else.

MURROW: So you're both doing what you want to do. Right?

EDDIE: That's right. We're very, very, fortunate, too.

MURROW: Thank you very much Eddie and Debbie, for letting us come and visit you. Thanks a lot.

EDDIE: Thank you, Ed.

DEBBIE: Thank you, Ed.

MURROW: Good night.

EDDIE: Good night.

DEBBIE: Good night.

MURROW: In just a moment we'll take you for a visit with that Lincoln expert, Ralph Newman.

(Commercial)

MURROW: Back in the pit of the depression of 1932 Ralph Newman had an idea and five-hundred borrowed dollars. With them, he opened the Abraham Lincoln Book Shop in Chicago. Since that time, it has become the hub of activity for every Lincoln collector in this country. Ralph Newman is not only a rare book dealer, but an historian, Lincoln authority, and founder of the Civil War Book Club. As it should be, he was born, grew up, and went to school in Illinois, where each auto license plate bears the phrase, "Land of Lincoln". The Newmans,

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EDDIE: Thank you, Ed.

DEBBIE: Thank you, Ed.

MURROW: Good night.

EDDIE: Good night.

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Ralph, his wife, Estelle, and their two daughters, live in this old brownstone house on the North side of Chicago, that is, when they're not at their other home in Oak Park. This house is just a mile North of the site where Lincoln was nominated. Good evening, Ralph.

MR. NEWMAN: Good evening, Ed.

MURROW: I should imagine that at about this time of year-- Lincoln's birthday-- is a pretty busy time for you, isn't it?

MR. NEWMAN: Well, Ed, it seems that even those individuals who don't think of Lincoln the rest of the year are conscious of his presence in February. There are the inevitable requests for his speeches, articles, and the innumerable information calls and letters; people seeking data, all sorts of information about our sixteenth President.

MURROW: Those books I see behind you, is there one that doesn't concern either Lincoln or the Civil War?

MR. NEWMAN: There are many. There are books by my friends. There are parts of my own Carl Sandburg collection, and then many other books dealing with other phases of American history. A lot of history happened before the Civil War. Much has happened since.

MURROW: Well I assume you never get tired of reading. Is that right, Ralph?

MR. NEWMAN: Certainly not about Lincoln and the

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MR. NEWMAN: There are many. There are some of my friends. There are works of my own. Quite a collection, and then many other books dealing with other phases of American history. A lot of history happened before the Civil War and has happened since.

MURROW: Well, I imagine you have an interesting job. Is that right, Ralph?

MR. NEWMAN: Certainly not dull.

Civil War. It's a never-ceasing search for knowledge. A great thrill in making the new discoveries, of re-defining some old phase of the story. It's a grand and inexhaustable field.

MURROW: Does the rest of the Newman family share your enthusiasm for history?

MR. NEWMAN: Yes, they do. Let me call them. Estelle-- Ed, this is Mrs. Newman.

MURROW: Good evening, Mrs. Newman.

MRS. NEWMAN: Good evening, Ed.

MR. NEWMAN: Carol

MURROW: Good evening, Carol.

CAROL: Good evening, Mr. Murrow.

MURROW: Mrs. Newman, I believe that someone is missing from the family. Is it not so?

MRS. NEWMAN: Oh yes, that's our older daughter, Maxine, who is a Junior at Wells College and she's in Aurora in New York-- I hope she's watching in, Ed. That's her picture there.

MURROW: Uh huh.

MRS. NEWMAN: Can you see it?

MURROW: Yes I can indeed. Very clearly. Carol, your dad tells me you're quite a historian. Is that right?

CAROL: I've been raised with history.

MURROW: What else keeps you busy these days besides studying?

CAROL: Well, I like chemistry and music and Eddie Fisher.

MURROW: Uh huh! Do you have something to do with an Eddie Fisher Fan Club or something?

CAROL: Yes.

MURROW: Ralph, I know you Newmans frequently have Lincoln scholars staying with you, anyone there tonight?

MR. NEWMAN: Yes, not tonight, but ordinarily this is our home away from home; it's also the home of the Civil War Book Club,,which means it's the home of almost every American historian who makes this his Chicago headquarters, and we try to make them comfortable and always welcome. This is our bedroom, and here we have an establishment-- a combination kitchen and general entertainment quarters for all their convenience, and over in this corner we have our collection of glasses which we're very proud of. There are several hundred, it takes us more time to keep the glasses in order than it does our book shop, and one famous historian said that a glass on our shelf is more important than a Pulitzer Prize. I wish it were true, it's very flattering.

MURROW: I can't read the names on those glasses. I can see Carl-- oh yes, Stratton, Nevins,

MR. NEWMAN: Stratton, Alan Nevins, Carl Sandburg, Adlai Stevenson.

MURROW: Tell me, where do you do most of your actual

work?

MR. NEWMAN: Downstairs, Ed. The bookshop, and my wife reads downstairs. Why don't you talk to Estelle while I go down and turn on the lights?

MURROW: All right. Fine. Estelle,

MRS. NEWMAN: Yes.

MURROW: Do you help out in the bookshop?

MRS. NEWMAN: Well, I'm not active in the business, but I sure feel like I've been active in this War for a long time. I send Ralph off to the Civil War every day; it's been about twenty years now, and well, to tell you the truth most of the time I feel like I'm married to two men, Ralph and Mr. Lincoln.

MURROW: Sometimes you put three places at the table, do you?

MRS. NEWMAN: Oh I think I've tried to find a name for it, but I swear I frequently do.

MURROW: What fascinates you most about Civil War history?

MRS. NEWMAN: Well, being a woman, Ed, the strategy and the military genius of the War doesn't particularly interest me, but the story of the suffering of the people who lived through this great tragedy has never failed to impress me. As many times as I've been on the battlefield with Ralph I stand before those monuments, no matter how large or how small, I just

never fail to see the shadows of hundreds of women standing behind each and every one of them, and I think that those wives and sweethearts and sisters and mothers, well-- they're the real heroines of the War, and incidentally, you didn't meet the other member of our family, Ed. This is Jeff,

MURROW: Uh huh.

MRS. NEWMAN: And he was born on February 12th, and so we named him after a little dog that Lincoln had while he was in the Whitehouse.

I think maybe by this time, Ed, Ralph is waiting for you downstairs.

MURROW: All right. Let's see if he's ready to show us around.

MR. NEWMAN: Ed, here we are downstairs, and I think it's most appropriate to begin here with this placque, which you will notice is headed "Vice Presidents on Duty". The three gentlemen whose names appear on the top row are the three Civil War Vice Presidents-- Hamlin and Johnson who served under Lincoln, and Alexander Stephens, who served under Jeff Davis. We put the names of our friends who are on duty below, and since you're working tonight, Mr. Murrow, welcome to the Vice Presidents of this institution.

MURROW: Thank you very much, Ralph. Ralph, tell me how many books would you say have been written about the Civil War?

MR. NEWMAN: It's been estimated, Ed, at about one-hundred thousand volumes that have been written about various phases of the War, the military, the political, the abolition, slavery, prisons and so forth-- Someone once said you'd have to tell the Grand Canyon to find a place for them. Books are being published at a tremendous rate, as many as one-hundred a year, and as a matter of fact it's this flood of literature and the confusion that exists in the mind of many a would-be student that has caused us to begin the Civil War Book Club-- to give some guidance to the man who wants to appreciate this period of history, but who is a little timid to wade in without someone holding his hand.

MURROW: Well now, how do you account for this new, widespread interest in the Civil War, Ralph?

MR. NEWMAN: Well, it started a little while back by really I think, two brilliant writers, Carl Sandburg's "Lincoln" followed by Margaret Mitchell's magnificent "Gone with the Wind". I think these two books revived a great interest and now as we steam towards the one-hundreth anniversary of the Civil War, which will come in 1961, interest is gaining every day, and there's the excellent writing being done by men like Booth Stratton, Alan Nevins, and others great in the field. It's an exciting period, and a thrilling one.

MURROW: Well, I've been-- oh excuse me, go ahead.

MR. NEWMAN: Well, it's also a war that accomplished

something. When you die in vain in battle, it's pretty bad, but the Civil War did make us a great nation and I think we look back today and say, "It was worth the cost."

MURROW: Well, I've been noticing this room looks rather more like a library reference room than a book store.

MR. NEWMAN: I've always had the theory, Ed, that books are bought, not sold, but we expose our friends to these books and let them do their own work. Someone once said that this is a shop where the customers do all the work. They don't do all of it, but I'm willing to let them do as much as they can

MURROW: Don't you even have a cash register in the place?

MR. NEWMAN: We haven't a cash register, but we haven't a cash profit.

MURROW: Ralph, I know you're a collector of Lincoln documents, where do you keep them?

MR. NEWMAN: I keep them in our Rare Book Room which is a combination of my office and vault. Let's go in it, and look at it. Here in this vault we keep most of our rarer documents, letters of Mr. Lincoln, his contempories, other phases of American history other than Lincoln himself. There are many thousands here. Sometimes our insurance company wishes I had a more accurate inventory, and I hope they're not watching.

MURROW: uh huh.

MR. NEWMAN: Here, for instance, Ed, is a pair of

telegrams written by a war-weary President in 1862 when the forces of the Union weren't doing too well for Mr. Lincoln. In the top one he wires Mr. McClellan: "What news from the front?" In the bottom one:he asks again: "How does it along now?" It was pretty bad.

This is one of the great documents of the Lincoln era. It's one of the signed copies of the Emancipation Proclamation, one of Lincoln's really great accomplishments. We're very proud and I feel very happy to have the ownership of it, and if you'll notice, Ed, at the bottom of this Lincoln signed his name "Abraham Lincoln".

MURROW: Yes.

MR. NEWMAN: Not "A. Lincoln", as he did in the informal note. This is a State paper and he thought the full signature was necessary. And this third is one of the most interesting and tragic documents in our history. It's the only time we both won and lost a war. This is dated April 10th, 1865. It's a signed copy of Robert E. Lee's Surrender Order.

MURROW: Surrender Order, yes. Ralph, if Lincoln were alive today, what do you think he would have to say?

MR. NEWMAN: Well, I have often thought of that; many times when I am working here at night I wander out into this outer office and look at this bronze bust of Lincoln by my friend Leo Kern. It depicts Lincoln five days before his death, and I wonder what he would say today in these troubled times

perhaps as troubled as any period since his own Civil War years. I wonder what his comments would be about some of our contempories who are a little bit irresponsible in their statements and seem to have selfish interest ahead of their country. Perhaps he would say now as he said then: "I have said nothing that I am not willing to live by or if it need be, die by.", and he might add: "In times like the present, no man should utter anything for which he would not willingly be responsible through time and eternity."

MURROW: Good night, Ralph Newman. Thank you very much indeed, and will you say good night to your family for us, please.

MR. NEWMAN: I will, Ed, and good night.

MURROW: Thank you, good night.

PERSON TO PERSON with EDWARD R. MURROW
Guests: Milton Caniff
Patti Page
Friday, February 17, 1956, 10:30 P. M.

MURROW: Good evening. I'm Ed Murrow. The name of the program is Person to Person. It's all live; no film.

Tonight in our series of informal Friday visits, we'll be going up the river - the Hudson River, that is - to Rockland County, New York, and the home of Milton Caniff, creator of the Steve Canyon comic strip. And then on the Manhattan apartment of singer Patti Page.

We'll be ready to go in exactly 30 seconds.

[Commercial]

MURROW: Milton Caniff is one of this country's best known comic strip artists. His drawings of Steve Canyon appear in about 350 newspapers with an estimated 23 million readers. Milt Caniff's comic strip Mail Call received a War Department citation for boosting the wartime morale of the Armed Forces.

Caniff, himself, is Ohio born and raised, and a graduate of Ohio State University. In just 11 days he'll be 49 years old.

Milton Caniff lives here in this nine room house not far from High Tower up in Rockland County, New York. During World War II this home was classified as a war plant because of the nature of Caniff's work. New York City is about 40

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[Commercial]

MURROW: Milton Gantt is one of this country's best known comic strip artists. His drawings of Steve Canyon appear in about 350 newspapers with an estimated 25 million readers. Mike Gantt's comic strip Matt Dell involved the Department station for boosting the morale of the Armed Forces.

Gantt, himself, is quite down-to-earth, and a graduate of Ohio State University. In just 11 days he'll be 40 years old.

Milton Gantt lives here in this attractive home not far from High Tower, in Rockland County, New York. During World War II this home was classified as a war plant because of the nature of Gantt's work. New York City is about 40

miles away down the Hudson River.

Evening, Milt.

CANIFF: Hello, Ed.

MURROW: How are you?

CANIFF: Fine. Good to see you.

MURROW: Milt, are we keeping you from your drawing board tonight?

CANIFF: Oh, very pleasantly, but it's Friday night and I'm happy to be kept from my board.

MURROW: Do you still work at night?

CANIFF: Yes, I do. It's an old habit from working on morning newspapers.

MURROW: How does Mrs. Caniff take to these rather unusual working hours of yours?

CANIFF: Well, she married into it with her eyes wide open. Sorry she can't be here, by the way.

MURROW: So am I. Milt, is your home still classified as a war plant?

CANIFF: No, not any more Ed. When I was doing a thing on the reinvasion of the Philippines I had a lot of classified material here and we had to list every protection that we had and everyone who came in the door had to sign in. My father thought it was pretty rough to have to sign in to see his own son.

MURROW: Tell me, you both write and draw your

miles away down the Hudson River.

Evening, Mitt.

CANIFF: Hello, Ed.

MURROW: How are you?

CANIFF: Fine. Good to see you.

MURROW: Mitt, are we keeping you from your drawing board tonight?

CANIFF: Oh, very pleasantly, but it's Friday night and I'm happy to be kept from my board.

MURROW: Do you still work at night?

CANIFF: Yes, I do. It's an old habit from working on morning newspapers.

MURROW: How does Mrs. Caniff take to these rather unusual working hours of yours?

CANIFF: Well, she married into it with her eyes wide open. Sorry she can't be here, by the way.

MURROW: So am I. Mitt, is your home still classified as a war plant?

CANIFF: No, not any more but. When I was doing thing on the rehabilation of the Philippines I had a lot of classified material here and we had to live every moment that we had and everyone who came in the door had to [illegible] My father thought it was pretty rough to have to [illegible] his own son.

MURROW: Tell me, you both write and draw your

strip; don't you?

CANIFF: That's right, yes.

MURROW: Now, Milt, I've been wanting to ask you this for a long time. What comes first, the words or the drawing?

CANIFF: Well, the words come first, Ed. That's what holds you in suspense. That's what keeps you on the cliff, and, eh....

MURROW: So it's always that way: words first and then the drawing.

CANIFF: That's right.

MURROW: Do you keep any pictures around of your younger days?

CANIFF: Oh, yes, and actually it goes back to the younger days to when I was a Boy Scout that I first started writing and learning to tell a story. But I've got a picture here that may interest you from that time, particularly this one. This is a picture of Troop 16 of the Boy Scouts of America in Dayton, Ohio taken a long time ago. You will notice that two of the heads are circled here. The one in the center of the flag is me, as you probably would gather, but over on the right ofthe picture, holding the flag, is a face that you may recognize, Ed.

MURROW: No, I don't quite.

CANIFF: Well, I won't hold you in suspense. That's Frank Stanton, President of the Columbia Broadcasting

simply don't you?

GANIFF: That's right, yes.

MURROW: Now, Milt, I've been wanting to ask you this for a long time. What comes first, the words or the drawing?

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MURROW: No, I don't quite.

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System.

MURROW: What was he like in those days, Milt?

CANIFF: Oh, he was pretty much like he is now. A very enterprising guy. He had a job before the rest of us did and all that kind of thing.

MURROW: Milt, you own your own shop. Do you like this business of being your own boss?

CANIFF: Yes, actually I do. It's hard for me to get to work because I can't drive myself. I'm too lazy. But once there I don't mind it, it's pleasant.

MURROW: Where do you actually do your work?

CANIFF: Well, the shop - the studio - is on the second floor of this building. Would you like to see it?

MURROW: Yes.

CANIFF: Okay, let's take a walk out and I'll try to line it up for you. Now, this is the outside of the house, the prison yard as we call it here. The High Tower Mountain that you referred to before is off to the right.

MURROW: Oh, yes.

CANIFF: You can see the beacon - the airplane beacon - even at this hour.

MURROW: Uh, huh.

CANIFF: And the house here is right around the side of this mountain.

MURROW: Milt, do you find it difficult to get

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MORROW: What was he like in those days, Milt?

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MORROW: Uh, huh.

GANIFF: And the house here is right [illegible] the side of this mountain.

MORROW: Milt, do you find it difficult to get

your work to the syndicate from up there in New City and High Tower?

CANIFF: No. Actually we have a helicopter service here, Ed. There is a helicopter which leaves every night because of Lederle Laboratory where they have whole blood and so forth so if you put an air mail stamp on a letter here you can send it to New York 38 miles away.

MURROW: Could we go up to your work room now?

CANIFF: Yes, it's up in the building here and as you see, this was built by Henry Varnumpoor, the artist, as an artist's studio. So it's not actually designed for black and white drawing.

MURROW: Milt?

CANIFF: Yeah?

MURROW: Who are your readers? I mean do you know who you do Steve Canyon for?

CANIFF: Yes, actually you do. Of course, we have polls and the kind of thing that you do in radio to measure these things, but the women readers are the important ones. If you capture them you've got yourself a deal.

MURROW: Uh, huh. And this is your studio, is it?

CANIFF: Yes, and my noncritical friend here, Ed, is an Air Force manikin to show the equipment as the Air Force keeps it right up to date.

MURROW: Yes.

CANIFF: All this is the latest stuff as of this week right off the flight line out in Mitchel Field. The---

MURROW: Well - excuse me, go ahead, Milt.

CANIFF: Well, you recognize the usual things, but maybe - well, this, of course, the Mae West---

MURROW: Yes.

CANIFF: ---the usual thing. This is the oxygen mask. This is the night fighter's gear. New color on the flight jacket. The usual blue coveralls and flight boots. This is a parachute, as you recognize.

MURROW: Yes.

CANIFF: This is a "poopy" suit, as the boys call it. This is the exposure suit. If you can get into it - you can get into this in 40 seconds you can stay alive in the cold water of the Arctic. If not, too bad.

MURROW: Well, Milt, what is such gear doing in your studio?

CANIFF: Actually the Air Force gets it up to me, the very latest thing, just so that I can know what's going on and keep us right up to date. It makes it much better that way for all concerned.

MURROW: How did you get involved with flying in the first place?

CANIFF: Well, of course, I was reared in Dayton

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CANIFF: Well, of course, I was born in Dayton

where flying is a part of everybody's life and, uh, it was that as I grew up, and, uh, out in China the characters had to move fast and airplanes were the answer. I am not a pilot myself, by the way.

MURROW: Is that why the Air Force is always part of your strip?

CANIFF: Well, pretty much so. Of course, I'm deep into it now but I think there's this about, and it's a very important aspect of it, that a strip has to be entertaining first, but, secondly, it's got to tell a story public servicewise these days and the Air Force is sort of my dish in that regard.

MURROW: Mine, too. You used to work for newspapers. Do you ever miss straight newspaper work now?

CANIFF: Oh, sure. The fire horse comes out in me every once in a while, as you can imagine, the case in point being the Father Rigby story which you may have seen.

MURROW: Yes?

CANIFF: It was the story of the torture of the Catholic priest. He was in a Chinese Communist prison for four years and they did just about everything that could humanly be borne by man. And this was a scene I did for the illustrations of the story that he wrote himself, by the way, for the Chicago Sun Times.

MURROW: YEs.

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MURROW: Yes.

CANIFF: This is Father Rigby, the interrogator, and this is the girl clerk in the court, a guard and the interpreter, but he was shackled hand and foot like this for two whole years. They didn't take it off at any time day and night. The poor man had to stay that way. Well, this kind of thing, of course, I love to do. But this is another instance of the same sort of thing. You remember the shooting in the House of Representatives back a couple of years ago.

MURROW: Yes.

CANIFF: Well, I was sitting in the office of the Secretary of the Air Force and I had to - he got a note from his aide, by the way, that there had been a shooting and I had this appointment for a long time but I had to get out of there and in a hurry. So I raced from there, as soon as I couldget away, and went to the Press Club Bar where I knew there would be eye witnesses holding forth - you know---

MURROW: Yes, I do.

CANIFF: And this is the drawing that I made as a reconstruction of an eye witness account, of course. This is the thing that appeared all over the world because there was no actual picture of the thing itself - of the crime itself. So that's the fire horse in me coming out.

MURROW: Milt, do you ever get tired of sitting at that drawing board?

CANIFF: Oh, sure, it's a monastic existence, Ed,

GANIFF: This is Father Ridgy, the interrogator, and this is the girl clerk in the court, a guard and the interpreter, but he was shackled hand and foot like this for two whole years. They didn't take it off at any time day and night. The poor man had to stay that way. Well, this kind of thing, of course, I love to do. But this is another instance of the same sort of thing. You remember the shooting in the House of Representatives back a couple of years ago.

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GANIFF: Oh, sure, it's a nonsexist occupation.

but I got able to move around by this means. I will have one piece of work going here and over here I may be writing something. Then over at this board, which my assistant uses, I might have something else going.

MURROW: And you draw with one hand and write with the other. Is that right?

CANIFF: Yes. I used to write and draw with the same hand but they made me change over when I was a kid in school and now it's left hand, right hand.

MURROW: Well, Milt, while you're at that drawing board, why don't you show us how you put a character together.

CANIFF: Well, just to keep it to the familiar, Ed, this is Steve Canyon, of course. Handsome, blonde, everybody's idea of what a pilot hero should look like actually. The black streak through the hair is a copyright thing in order to get a trademark at the Patent Office in Washington, by the way.

MURROW: Oh, I didn't know that.

CANIFF: Yeah. These are worry lines, of course, for our hero. He's gotta be a serious-minded fellow, you know.

MURROW: Um, hm.

CANIFF: A strong nose, the pale blue eyes of the frontiersman in the old days, and now the plainsman go the other way. The lean cheeks. Can't have him too well fed or no more adventure, you know.

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MURROW: Yes.

CANIFF: Strong mouth and character lines, of course, like that. And then, of course, just to make it legal [signature: Milton Caniff].

MURROW: Um, hm.

CANIFF: Well.

MURROW: Milt, Steve Canyon, of course, is a well established character. How do you go about it when you start to create a totally new one?

CANIFF: Well, actually, Ed, it's a matter of getting the people to accept the new character whether he be villain, or he be hero, or just what. They don't know exactly what's coming and you don't want them to, so you just take off from a blank sheet of paper in this way. Would you like me to do one? Would you like to have me throw one together and show you what I mean?

MURROW: Yes, sure.

CANIFF: Well, back here to this board again. The basic proposition, of course, is to hold them on the cliff, as I told you before. You start out with that in mind even with the characters themselves.

MURROW: Um, hm. All right to talk while you're drawing, Milt?

CANIFF: Sure.

MURROW: I gather you like your work, don't you?

MURROW: Yes.

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CANIFF: Oh, sure. This is a wonderful area in which to operate. You can - it's like Burr Tilstrom, you know -

MURROW: Yes?

CANIFF: When he can write his own copy. He's the actor; he's the performer, he likes the stage, he just does everything. Great for the ego.

MURROW: Do you have to have a natural gift for drawing?

CANIFF: Well, first, people who do are very lucky actually, but that was not my line. I had to learn the thing piece by piece. I had to learn the anatomies, the elbow, bones, this and that, you know.

MURROW: Yes.

CANIFF: And it was pretty hard work because it was not my natural turn.

MURROW: Do you do any painting these days, Milt?

CANIFF: I don't get a chance to much anymore. I just did a painting for my fraternity - Sigma Chi fraternity - last year which took me much too long to do because I didn't have time to get at it, unfortunately - give it the time that I had hoped to do. But it's been fun to do. That's the real pleasure of this whole business: being able to paint.

MURROW: How are you coming on the drawing.

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MURROW: Well, is it a villain or a hero?

CANIFF: Well, that's it. That's part of the suspense. You don't know when it first appears. Can't be quite sure and you have to keep it that way.

MURROW: Is this character likely to appear in your strip, Milt?

CANIFF: Well, the way it worked out here, it might just appear at any time. Would you like to have a look at it?

MURROW: Yeah. I think I recognize him. Looks like one of the 10 most wanted. Milt, I know someone who would really like to have that.

CANIFF: Oh, really?

MURROW: Yes, my 10 year old boy, Casey.

CANIFF: Oh, wonderful! I'd be happy if he would have it. Here, why don't you give it to him, Ed.

MURROW: Thank you very much, Milt. That's a boarding house reach of about 40 miles. Some time I'm going to take time off and discover how this thing works. Thank you very much.

CANIFF: Thank you, Ed, wonderful to see you.

MURROW: Milt, I wanted to ask you another question. You must have done a lot of traveling with all those far-off places in Steve Canyon.

CANIFF: Once you're committed to this, Ed, you

MURROW: Well, is it a villain or a hero?

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never go anyplace. You're lucky if you get out to the garage. No, I've never been to China. I've never been to any of these places. Oh, I've been in Europe and Africa but long before I ever started working, making a living out of it.

MURROW: Well, is there any way you can get away from it all?

CANIFF: Only to get quite far ahead actually. It's pretty difficult to lap yourself, so to speak. So what you do, finally, is that you just don't go any place.

MURROW: Well, Milt Caniff, thanks very much for letting us come and visit you this evening.

CANIFF: It's been my pleasure, Ed.

MURROW: It's been very pleasant, indeed. By the way, what have you got behind you there? on the bookshelf?

CANIFF: Oh, that's my conscience back there. Those are the requests I have for drawings from people that I want very much to do, and I have to just take them in order from left to right and finish them as I can.

MURROW: Well, we'll let you get on with them. Thank you very much, Milt.

CANIFF: Thank you, Ed.

MURROW: Good night.

CANIFF: Good night.

MURROW: In just a moment we'll take you for a visit with Patti Page.

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CANIFF: Thank you, Ed.

MURROW: Good night.

CANIFF: Good night.

MURROW: In just a moment we'll be in Paris to visit with Patti Page.

[Commercial]

MURROW: Claymore, Oklahoma, has a population of less than 5000. It's supposed to have been the birthplace of Will Rogers, but it isn't. It's also the birthplace of singer Patti Page, and in this instance, there's no question.

Patti's mother claims her second youngest of 11 children had so much talent that at seven months she was crying on Key. With this auspicious beginning, the singing career of Miss Patti page was launched, and rather successfully, too.

Her records have sold over 15 million. No one, including Patti, will probably ever forget Doggie in the Window. She's played every big club and theater in the country and now stars twice a week on her Oldsmobile television show.

Patti has a five roomapartment in this building in Manhattan, the white one overlooking Central Park. It's comfortable but not quite as wide open as the spaces of Oklahoma. Is that right, Patti?

PAGE: Yes, that's right, Ed. Good evening.

MURROW: How are you?

PAGE: I'm fine. Wendy and I love it here very much. Say hello to Ed. He doesn't talk yet.

MURROW: What's his name?

PAGE: Window.

MURROW: What kind of a Window is he?

PAGE: New York City, I guess.

[Commercial]

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MURROW: What kind of a window is he?

PAGE: New York City, I guess.

MURROW: Patti, do you ever get the urge to go back to Oklahoma and settle down for good?

PAGE: Well, so far I haven't. I might some day, Ed, but traveling around has been so interesting for me. Pretty soon in the early part of the spring we're taking a trip to the Orient: Japan, Hong Kong, Singapore, Manila - oh, so many places, so I'm looking forward to that very much.

MURROW: Oh, wonderful. What have you heard lately from the folks back home?

PAGE: Well, I guess they're all all right. I did get a letter yesterday from my mother and father. You know, my mother still doesn't call me Patti. She says Clara Ann, which is my real name. But I guess you would know about the singers who get songs from all different sorts of people from all over the country. It finally happened that my father wrote me and said that he had a song for me to do. I thought that was very, very cute. He said that he had sung it all of his life and he thought that I would do a good job on it, so if I would, please look up the music and do it for him.

MURROW: Are you going to do it?

PAGE: I may do it, yes.

MURROW: Good! Patti, I know you do your television show on film and work pretty far ahead. Where do you stand at the moment?

PAGE: Well, we have one more filming date, Ed,

MURROW: Patti, do you ever get the urge to go back to Oklahoma and settle down for good?

PAGE: Well, so far I haven't. I might some day, but travelling around has been so interesting for me. Pretty soon in the early part of the spring we're taking a trip to the Orient: Japan, Hong Kong, Singapore, Manila - so, so many places, so I'm looking forward to that very much.

MURROW: Oh, wonderful. What have you heard lately from the folks back home?

PAGE: Well, I guess they're all all right. I did get a letter yesterday from my mother and father. You know, my mother still doesn't call me Patti. She says Glenn Ann, which is my real name. But I guess you would know about the singers who get songs from all different sorts of people from all over the country. It finally happened that my father wrote me and said that he had a song for me to do. I thought that was very, very cute. He said that he had sung it all of his life and he thought that I would do a good job on it, so if I would, please look up the music and do it for him.

MURROW: Are you going to do it?

PAGE: I may do it, yes.

MURROW: Good! Patti, I know you do your television show on film and work pretty far ahead. Where do you stand at the moment?

PAGE: Well, we have one more filming to do, so

and then this current series will be completed, although it will still run through July.

MURROW: Uh, huh. Well, doesn't this present some problems? I mean trying to anticipate what will be a hit four months in advance?

PAGE: Well, it did in the beginning because we did try to anticipate some of the popular songs and we were very wrong most of the time. So we changed it and have just been doing standard songs and songs that the people write in and request, and we throw in a couple of my recordings once in a while.

MURROW: And what about clothes? Is that a problem?

PAGE: No, not really. I have a very good costume designer on the show and he tries to keep me dressed very carefully as well as he can, and also they are always in fashion. You know, simple things are always the best, I guess.

MURROW: Is that one you're wearing tonight candy stripe? Would that be a fair - no, it isn't; is it?

PAGE: Yes, I think so - pale candy, though.

MURROW: I'm lucky. Judging by the way you talk, Patti, you don't sound as though you really came from Oklahoma.

PAGE: But I do, Ed, I really do. My friends here in New York said to me, "What happened to your Oklahoma accent or twine or whatever it is," and I really don't remember having one, but I must have, and yet when I go home, my friends and

family there say, "What happened to your Oklahoma accent, you've gone citified. Now you really talk with a New York accent."

MURROW: That rocking chair you're sitting in. You don't see many of those these days; do you?

PAGE: Well, no, I haven't, but this is a habit with me. I love to sit here and rock when everything goes wrong, or even when it goes right. I always spend all my time here. I do a lot of rehearsing. Well, just about anything. It's real nice.

MURROW: Do you do much practicing at home or do you do most of it at the studio?

PAGE: I do quite a bit of rehearsing here, Ed, my songs and so forth. I have a new addition to my apartment. I have a little piano over here that my manager gave me for my birthday, and everybody has been trying to talk me into playing something and I haven't learned much of anything except a couple of chords. Pretty?

MURROW: What about "chording" something for us?

PAGE: With one hand I'll do it, Ed. We recorded last night for Mercury and maybe I'll give you a couple of bars of that. "My best formal gown - my best formal gown - I'm going to wear it Saturday night." That's all I know.

MURROW: Patti, while we've got you there, someone told me that you occasionally do imitations. Not in public but occasionally in private. Is that right?

PAGE: Very private. I did do one, though, on Frankie Laine's show and maybe I could do that one. If Frankie's looking now I hope he'll forgive me, but - let's see. "To spend one night with you - in our rendezvous." I think that's about all I could do, Ed.

MURROW: I hope he's looking. Patti, with all the songs you have to learn, I don't see how any singer can keep from occasionally mixing up the words. Does that ever happen to you?

PAGE: Yes, it has - a very embarrassing thing, too. I was appearing in Houston, Texas, and I was asked to sing at one of their - well, it was the opening of the football season and they wanted me to come over and do a few songs and also lead everyone in the Star Spangled Banner, and I was so nervous - just like I am now - and so scared that with 75,000 people there, I forgot the words to the most popular song of all songs. Oh, how embarrassed I was!

MURROW: Well, Patti, when you're not forgetting the words to the National Anthem, or singing some romantic ballad somewhere, what do you enjoy doing in your spare time?

PAGE: Well, there are so many things that I can find to do around this apartment, Ed. I do like to play bridge if I can find a fourth - third, rather - three other people. Also I like to read and I do a little sewing now and then. If you come into my bedroom, I'll show you what I've been working

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MURROW: Well, Patti, when you're not forgetting the words to the National Anthem, or singing some country ballad somewhere, what do you enjoy doing in your spare time?

PAGE: Well, there are so many things to do. I just find to do around this apartment, and I do like to play golf if I can find a fourth - that's rather - hard to come by. Also I like to read and I do a little sewing. Now, if you come into my bedroom, I'll show you that I've been busy

on. It's not much, but sort of the best that I can do. It really works.

MURROW: Well, it looks right much to me. What is it, Patti?

PAGE: Well, this is a dress that I was making to wear around the house. I hope I finish it some day.

MURROW: Well, I suppose being in a big family with a limited incomes makes knowing how to sew pretty essential; doesn't it?

PAGE: Well, yes, I used to watch my mother sew all the clothes for all the children and I guess that's how I learned to sew.

MURROW: How many sisters and brothers in your family?

PAGE: Well, I have seven sisters and three brothers.

MURROW: Any of them in show business?

PAGE: No, although all of them sing including my mother and father.

MURROW: Someone once said - I can't remember who it was - that a singing family is a happy one. Is that right?

PAGE: I would say so. We were very, very happy. I know that with eight girls in the family it must have presented quite a problem to my mother and father because I remember that we used to sit out on the back porch and sing songs and so forth,

and with all the girls in that one house, the boys used to hang over the back fence and my father threatened to put an electric wire or something on it to keep them away. He never did, though.

MURROW: You must have had a lot of laughs growing up, huh?

PAGE: Yes, we certainly did. It was just wonderful.

MURROW: Patti, I hear you're one of the toughest scrabble players in these here parts. Is that right?

PAGE: Oh, well, that's what they tell me. I'm not too sure, though, Ed. You see, I learned to play scrabble about two or three months ago and I got into a lot of trouble with trying to find words and so forth, and so I figured that the best thing to do was to buy a big dictionary and then I wouldn't have any trouble with any of the words, and if I ever got into trouble, I would just look here. So this is what I've been reading lately.

MURROW: I see you do some other reading, too. What sort of things?

PAGE: Well, I like fiction - I think historical fiction is my favorite. I like to read.

MURROW: Patti, who decorated the apartment?

PAGE: Val Austrien and Carl Neuer did the murals.

MURROW: It's lovely.

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MURROW: Pretty, who does you the favor of [illegible]

PAGE: Val Anderson and Carl Lamar do [illegible]

MURROW: It's lovely.

PAGE: Thank you so much. Hi, cutey!

MURROW: There he is again! Patti, do your folks get to New York very often to visit you?

PAGE: Well, they've been here a few times, Ed. The first time that my mother and father came to New York I was to be on the Star of the Family Show, and my brother is in the Army - the regular army - and he at that time was in Korea. So when my mother and father came on the show and Morton Downey asked them who the star of their family was, my mother very coyly and very naively said, "My son, Charles, who is in the Army." And here I was waiting backstage to go on, but they finally got over that and finally put me on. So everything came out all right.

MURROW: Patti, What does your dad do?

PAGE: He's retired now, Ed, but he was a section foreman on the railroad, and I have one other brother who has followed in his footsteps, and I guess all of us being born near the track, that had a lot of advantages because I remember I rode the little red caboose now and then going to visit my aunts, uncles or cousins and some of my older sisters and brothers. So I had quite a time with that little railroad.

MURROW: Did you ever want to be a locomotive engineer when you were a girl?

PAGE: I imagine I did at one time or another. I can't remember it now.

PAGE: Thank you so much. Hi, Gordy!

MURROW: There he is again! Patti, do your folks get to New York very often to visit you?

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MURROW: Did you ever want to be a fireman or engineer when you were a girl?

PAGE: I imagine I did at one time or another. I can't remember it now.

MURROW: How often do you get back to Oklahoma to see the rest of your family?

PAGE: Well, Ed, you know that's still my home and most of the family live there and around Tulsa. I was home at Christmastime, and it was so wonderful because, although all the family wasn't there, there were 28 for Christmas dinner. So it was real nice and there's a lot of love there even with so many and scattered all over the country.

MURROW: It must have been a wonderful party.

PAGE: It certainly was.

MURROW: Patti, I reckon your folks must be right proud of you, aren't they?

PAGE: Well, I hope so, although, Ed, I don't think my mother or father thought I was any kind of a star until Guy Lombardo dedicated a show to me once and after that it was something when I came home. They were very proud after that. Whether Guy had anything to do with it or not, I don't know, but it happened after that.

MURROW: That persuaded them, did it?

PAGE: I think so.

MURROW: Do you keep a scrapbook?

PAGE: Do I keep one?

MURROW: Yeah.

PAGE: Well, I haven't been too good on that. I do have some people in the office who keep all the clippings

MURROW: How often do you get back to Oklahoma to see the rest of your family?

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MURROW: That generated them, didn't it?

PAGE: I think so.

MURROW: Do you keep a scrapbook?

PAGE: Do I keep one?

MURROW: Yeah.

PAGE: Well, I have! I keep two. One is for my office and I do have some people in my office who keep all the clippings

and so forth and so on, but I don't keep one. I know that a lot of people have asked me about my family keeping a scrapbook, but I remember one story if you'd like to hear it.

MURROW: Patti, I would love to hear it, but the clock has run us down.

PAGE: Oh, it has? Well, gee, thank you very much.

MURROW: Thank you very much, Patti. Good night.

PAGE: Good night.

MURROW: Good luck. Thank you very much. We'll be back in a moment.

[Commercial]

PERSON TO PERSON with EDWARD R. MURROW
Guests: MISS SHIRLEY JONES and
MR. AND MRS. BOB FELLER
Friday, February 24, 1956

MURROW: Good evening. I'm Ed Murrow. The name of the program is PERSON TO PERSON. It's all live; there's no film. Tonight in our series of informal Friday visits, we'll be taking note of two openings-- a motion picture and baseball Spring training, when we drop in on actress Shirley Jones, here in New York, then move on to Gates Mills, Ohio, and the home of Cleveland pitcher Bob Feller and his family. We'll be ready to go in exactly 30 seconds.

(Commercial)

MURROW: One good reason for continuing to believe in the Cinderella story is a girl named Shirley Jones. She's young, beautiful, and talented; but until about a year ago, no one seemed to know this except the 800 hundred people in Smithton, Pennsylvania, where she lived. Then a couple of princes, in the form of Rogers and Hammerstein, came along. Shirley Jones made two movies for them, Oklahoma and the just-released Carousel. She's now a star, and at twenty-one! Three and a-half years out of High School, Shirley Jones has hardly had time to get used to her glass slippers. Shirley lives in this apartment house next to that small building in mid-Manhattan, not far from Central Park, but it's a long, long way from Hollywood.

MURROW: Good evening, Shirley.

MISS JONES: Hello, Ed.

MURROW: Tell me, how is it that you're not living in Hollywood?

MISS JONES: Well actually, I think I'm an Eastern girl at heart, Ed. I've lived in New York, and I prefer the weather and the excitement of the theatre in New York, I think, too.

MURROW: Well what about Smithton, is that a little too quiet for you these days?

MISS JONES: No, not really. I still love Smithton, but most of my friends whom I have known in Smithton are, either have left town or married and I really don't have any contacts there any more, in the way of friends.

MURROW: Well, now that Carousel has received such fine reviews, I suppose you feel entitled to a little vacation, don't you?

MISS JONES: Well, it would be wonderful, but actually ever since I finished Carousel I've really been working, here in New York, in the way of promotion and publicity, and openings, and also in the way of vocal lessons. I take two lessons a day, and I believe that you should always keep working, even though you're supposed to be resting.

MURROW: Well, do you mean that it's easier to work than to loaf?

MURROW: Good evening, Shirley.

MISS JONES: Hello, Ed.

MURROW: Tell me, how is it that you're not living in Hollywood?

MISS JONES: Well actually, I think I'm an Eastern girl at heart, Ed. I've lived in New York, and I prefer the weather and the excitement of the theatre in New York, I think, too.

MURROW: Well what about Smithtown, is that a little too quiet for you these days?

MISS JONES: No, not really. I still love the town, but most of my friends whom I have known in Smithtown have left town or married and I really don't have any interest there any more. In the way of friends.

MURROW: Well, now that Oersonal has received such fine reviews, I suppose you feel entitled to a little rest don't you?

MISS JONES: Well, it would be wonderful, but ever since I finished Oersonal I've really been working hard. New York, in the way of production and publicity, and also in the way of social lessons. I take the lessons and I believe that you should always duck when you're supposed to be resting.

MURROW: Well, do you mean that you're going back to work?

MISS JONES: Yes, as far as I'm concerned. I find it really easier when I'm making a movie than when I'm not.

MURROW: Shirley, tell me, did you ever do any singing as a child?

MISS JONES: Oh, yes. I think I started to sing when I started to talk, Ed, just about the same time. I started to sing when I was about four years old and continued on, and I even made some records. I'd like for you to hear one of my early records, Ed, if you would like to.

MURROW: Sure. Fine. How old were you when you made this one, Shirley?

MISS JONES: I was just fourteen, Ed. I was in High School. This was at a High School concert, and it's my first recording with a full orchestra. I love it, it's "Il Bacio".

MURROW: Let's hear it. You know, Shirley, I'm a musical moron, would you say your voice has changed very much since you were fourteen?

MISS JONES: I really don't think the quality has changed too much, Ed, but I imagine it's matured quite a bit, and of course, through study it is probably much better now in quality.

MURROW: Let's compare it to that fourteen-year old voice we just heard.

MISS JONES: Fine. All right. I'd like to sing a little bit of "If I Loved You" from Carousel. Is that all right?

MURROW: Good. Fine.

MISS JONES: (Sang a few lines)

MURROW: Oh, thank you. Tell me, do you recall the first time you saw yourself on the screen?

MISS JONES: Yes, I do. The first time I saw myself on the screen, Ed, was when I did the test for Oklahoma. I went out to make a picture and they decided to show me the test, which was a great thrill for me, and it really is a strange experience, because I think for the first time you see yourself from every possible angle and there's no possible way that you can see yourself better than a test on the screen, and I was-- it was a strange experience, I didn't know whether to laugh or cry, and I really thought that I looked so different. I had a completely different conception of myself from what I saw on the screen.

MURROW: I imagine the Jones family is real proud of Miss Jones. How many in your family, Shirley?

MISS JONES: Well, actually, I'm the only child in the immediate family, but my grandmother had eight children, who all live very close, so I really never had the loneliness, I think, of an only child.

MURROW: Well, did you find this business of being an only child a minus or a plus?

MISS JONES: Well I think it had many advantages, Ed, and also many disadvantages. I think the advantages were probably that I received much more attention than a large family would

MURROW: Good. Fine.

MISS JONES: (Same a few lines)

MURROW: Oh, thank you. Tell me, do you recall the first time you saw yourself on the screen?

MISS JONES: Yes, I do. The first time I saw myself on the screen, Ed, was when I did the test for Oklahoma. I was out to make a picture and they decided to show me the test, which was a great thrill for me, and it really is a strange experience because I think for the first time you see yourself from every possible angle and there's no possible way that you can see yourself better than a test on the screen, and I was -- it was a strange experience. I didn't know whether to laugh or cry, and I really thought that I looked so different. I had a completely different conception of myself from what I saw on the screen.

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MURROW: Well, did you find this business of being an only child a minus or a plus?

MISS JONES: Well I think it had many, many, many, and also many disadvantages. I think the advantage was probably that I received much more attention than I have from my

and also that I probably had the advantage of having many more material things than a large family would have; and also the disadvantages, I think, are I think, only children aren't able to share as other children are, and also I found it really lonely at times.

MURROW: And the lonely hours were the longest. Is that right?

MISS JONES: Yes, they were, except as I said, I had cousins practically next door all the time.

MURROW: Uh huh.

MISS JONES: And also I had a favorite hobby, which occupied my time.

MURROW: What was that?

MISS JONES: It was collecting dolls, and I have some of them here if you'd like to see them.

MURROW: Good. Which was your favorite?

MISS JONES: My favorite doll was this one here. You see I have quite a few of them, but this one was the one that my mother gave me when I was ten years old.

MURROW: Uh huh.

MISS JONES: And her mother had given her this doll at the age of ten, so I was quite thrilled. She has a china head, and is also wearing my little suit and my own baby shoes, and her name is Hilda.

MURROW: What color are the eyes?

MISS JONES: They're blue, Ed. Bright blue.

MURROW: Well, Shirley, now that you live away from home, and alone, tell me something, are you a good cook?

MISS JONES: Well I think I am, Ed. At least, my parents and the people that I have had over for dinner say so. I'd like to take you into the kitchen if you'd like to come.

MURROW: Excellent.

MISS JONES: I've made cakes and pies, Ed, and also I think my favorite dish is "City Chicken".

MURROW: What's that?

MISS JONES: "City Chicken".

MURROW: What's a "City Chicken"?

MISS JONES: "City Chicken" actually is only known by country folk, though.

MURROW: Well, I should know it, but I don't.

MISS JONES: Well, it's a combination of meats. It's beef, pork and veal, and they're cubed and put on a skewer, similar to this, only the skewer is wooden.

MURROW: Yes.

MISS JONES: And then they're breaded and put into the oven and they're baked, and really, they're just delicious. My mother taught me how to make them.

MURROW: I'm hungry! Is this where you make your morning coffee?

MISS JONES: Yes, but actually my morning coffee isn't

MISS JONES: They're fine. Ed. Bright blue.

MURROW: Well, Shirley, now that you live away from home, and alone, tell me something, are you a good cook?

MISS JONES: Well I think I am. Ed. At least, my parents and the people that I have had over for dinner say so. I'd like to take you into the kitchen if you'd like to come.

MURROW: Excellent.

MISS JONES: I've made cakes and pies. Ed. and also I think my favorite dish is "Dirty Chicken".

MURROW: What's that?

MISS JONES: "Dirty Chicken".

MURROW: What's a "Dirty Chicken"?

MISS JONES: "Dirty Chicken" actually is only known by country folk, though.

MURROW: Well, I should know it, but I don't.

MISS JONES: Well, it's a combination of meats. It's beef, pork and veal, and they're cubed and put on a skewer, and far to this, only the skewer is broken.

MURROW: Yes.

MISS JONES: and then they're breaded and put into the oven and they're baked, and really, they're just delicious. Mother taught me how to make them.

MURROW: Is Mother in this area, too, or is she back in the coffee?

MISS JONES: Yes, but actually my parents are

coffee, it's tea. I have toast and tea for breakfast every morning, Ed, and I think it comes as a force of habit because in my childhood my grandmother was my breakfast maker, and every morning I would go next door and have toast and tea with my grandmother.

MURROW: Well, you and your grandmother must have been very close, weren't you?

MISS JONES: Yes, we were, and we still are, quite close.

MURROW: Shirley, what was the high point of your life before Rogers and Hammerstein came along?

MISS JONES: Well, Ed, that's quite a long story. Maybe I'll be more comfortable in the livingroom. Would you like to follow me in?

MURROW: Sure. Fine.

MISS JONES: I think probably the highest point of my career before I came in contact with Mr. Rogers and Mr. Hammerstein was when I won the "Miss Pittsburgh" contest, which led up to the "Miss Pennsylvania" contest, Ed.

MURROW: Uh huh.

MISS JONES: And I went to Philadelphia to vie for the Pennsylvania contest but I came in second and I didn't win the title of "Miss Pennsylvania". As you probably know, in this contest there are many, many, things besides beauty of face and figure.

MURROW: Yes.

MISS JONES: Talent and poise and intelligence, and really a whole list of things, but actually the thing that I think probably lost the contest for me was the intelligence quiz, which a girl much older than myself, I would say four years and a college graduate, was the other girl. We had a question, Ed, which I'd like to tell you. Actually, the main question was that would actually win the contest or lose it for either of us, was, "What do you think the women in the world today can do to better the world"? I said: "I thought that they should become better wives and mothers and bring their children up under God," and Miss Smith said, by the way, her name was Smith--

MURROW: Uh huh.

MISS JONES: --she said, of course, she used a lot of quotes and is really a very bright girl and a very nice girl, and the quote that I most remember that she used was: "The hand that guides the cradle rocks-- (corrected herself) "The hand that rocks the cradle guides the nation."

MURROW: And she won.

MISS JONES: Yes, she did.

MURROW: And you were just out of High School then, weren't you?

MISS JONES: Yes, I was, Ed. I had just graduated from High School.

MURROW: Did you like school?

MURROW: Yes.

MISS JONES: Talent and poise and intelligence, and really a whole list of things. But actually the thing that I think probably lost the contest for me was the intelligence quiz, which a girl much older than myself, I would say from your and a college graduate, was the other girl. We had a question, Ed, which I'd like to tell you. Actually, the main question was that would actually win the contest or lose it for either of us, was, "What do you think the women in the world today can do to better the world?" I said: "I thought that they should become better wives and mothers and bring their children up to be good." and Miss Smith said, by the way, her name was Smith—

MURROW: Uh huh.

MISS JONES: —she said, of course, she used a lot of quotes and is really a very bright girl and a very nice girl, and the quote that I most remember that she used was: "Woman is that guides the cradle rocks— (pronounced phonetically) "the hand that rocks the cradle rules the nation."

MURROW: And she won.

MISS JONES: Yes, she did.

MURROW: And you were just one of Miss America's runners-up, were you?

MISS JONES: Yes. I was. And I had lots of fun from this job.

MURROW: And you like anybody

MISS JONES: Very much. I really did. I had a most wonderful time in High School. I was in most of the activities there, and ever since I can remember I've had a very busy life, and I think it started in High School; being on the Press staff and the Yearbook staff, and being a Majorette.

MURROW: A Majorette?

MISS JONES: Yes.

MURROW: Can you still twirl a baton?

MISS JONES: Yes, I can. I think I can.

MURROW: Let's try it.

MISS JONES: All right.

MURROW: If you drop it the neighbors below will complain.

MISS JONES: I'm sure they will. This is the one I used when I was a Majorette in High School. I haven't tried this in a long time. (Twirled the baton).

MURROW: Bravo! How long could you keep it up now, do you think?

MISS JONES: Well, quite a long time. It takes practice, though.

MURROW: I should think it would.

MISS JONES: Yes.

MURROW: Shirley, at the time you were twirling batons and editing yearbooks and probably going to see Shirley Temple pictures, did you ever think that you'd be in the movies yourself?

MISS JONES: No, I didn't Ed. I am, of course, a great movie fan and was a great movie fan then, but I always thought the movies were too high for me, I really-- my ambitions didn't go that high, I don't think, because I was always such a fan and I just thought that they were way out of my reach.

MURROW: What are your plans for the future, Shirley?

MISS JONES: Well actually, I have no immediate plans that I can think of, but I would like very much to do a play or to do a dramatic picture. I am more interested to go into the field of dramatics now.

MURROW: Well, I'm sure with Rogers and Hammerstein you'll get an opportunity if one affords.

Thank you very much, Shirley, for letting us come and visit you tonight.

MISS JONES: Thank you, Ed.

MURROW: Thank you. Good night, and good luck.

MISS JONES: Good night.

MURROW: Good night.

(Commercial)

MURROW: Bob Feller left his family's farm near Van Meter, Iowa, about twenty years ago, when he started throwing a baseball for the Cleveland Indians. He was only seventeen then, but he could throw a baseball faster than anybody in the game, clocked at something like 104 miles an hour. For other obvious reasons the sports writers call him "Rapid Robert". His pitch

may be a little slower these days, but Robert's life is still rapid. Flying his plane around the country on business, serving as the ballplayer's representative, raising three boys, and of course, still playing baseball.

Bob Feller, his wife, Virginia, and their sons have lived in this French Provincial grey stone house for eight years. Their home is in a setting of twenty-nine acres of wooded hills in Gates Mills, Ohio, and they have their own baseball field. Just eighteen miles West of the Feller home is another ball park, the Cleveland Stadium.

Good evening, Bob.

FELLER: Good evening, Ed.

MURROW: How are you?

FELLER: Fine, thank you.

MURROW: How's the weather out there?

FELLER: Very bad, even the ducks are walking.

MURROW: Bob, I know you're about the oldest ballplayer in point of service, is that grandfather clock a symbol of some sort?

FELLER: Well I don't intend to quit yet, Ed. I don't think I'll quit until you can't come up with a good story.

MURROW: (Laughter) Well I hope we have a few years ahead of us yet. What have you been doing during your Winter vacation?

FELLER: Well, I've been traveling around the state of

Ohio in behalf of "The March of Dimes". I'm Ohio State Chairman this year. I'm a rookie in that business-- trying to raise money for the National Foundation-- we've had a very successful campaign and of course a lot of people believe that polio is licked because they have invented the Salk Vaccine, which of course isn't the truth, but we have done very well.

MURROW: Well you've been making speeches, then.

FELLER; That's right. I've been giving a spiel here and there and trying to raise money, as I say, in developing the Salk vaccine, patient care, and so forth.

MURROW: Uh huh. Does this mean that you are away from the family as much as you are during the ball season?

FELLER: Well, not quite as much. Ohio's not too large a state. I jump into my plane around lunchtime, go down and make my speech or talk to the committee members, show a movie and get home before midnight.

MURROW: Well, it won't be long before Mrs. Feller will be a baseball widow again, will it?

FELLER: No it won't, Ed. It won't be long at all. We go down to Tucson in less than a week. We've got to get our bags packed and get to work again.

This is Virginia, Ed.

MURROW: Good evening, Virginia.

MRS. FELLER: How do you do, Ed.

MURROW: Do you go to Arizona and the Spring Training

Camps with Bob?

MRS. FELLER: Yes I usuallydo, Ed. Every year so far, and I plan to go again this year.

MURROW: Good. Do you take the three boys with you?

MRS. FELLER: We have always taken the boys along. We usually transfer them and put them in a boarding school out there, but they're getting pretty far along in school now, and we feel like-this year they might go down for a few days, but no more transfers, it's too much trouble.

MURROW: Yes, I imagine it is.

Bob, I'm told you're quite an art collector. Is that right?

FELLER: Well, it's exactly right, Ed. I'm a very ardent art collector. You see, the price is right. My wife's an artist. She does the paintings for me.

MURROW: Oh good. Could we see something?

FELLER: Well, we-- I can't hear you, Ed.

MURROW: I said, could we see something of her work?

FELLER: Yes. It may embarrass Virginia a little, but I'm real proud of some of her work. She has copied a lot of the old masters and here's one that she copied made in 1944 when I was in the Navy. She had lots of time to work then, more than she has now with the three boys.

MURROW: Very good.

MRS. FELLER: This is a copy of a Gainsborough. I

think everybody knows this, it's "Blue Boy."

MURROW: "Blue Boy." Yes.

MRS. FELLER: Yes, I've done a great many copies of the masters because they are my favorites. Of course, I also do originals. Here's one of our second son, Marty, and myself, and I call this "The Unfinished Portrait."

FELLER: The reason she calls it that, Ed, she was traveling with me when she started it, and we took a road trip and she never had time to finish it until the boy had grown out of size.

MURROW: Tell me, do you and Bob have hopes for the boys to keep baseball alive in the family?

MRS. FELLER: Well, Ed, Bob has a good theory on that, I think.

FELLER: Well, Ed, we have three boys. None of them as you know, has been named "Junior". I have a reason for that. I don't believe any father should have-- leave his son with the idea of having to live up or live down his reputation.

MURROW: I agree with you one-hundred per cent.

FELLER: I do hope that one of them has enough ability to play baseball and make a success out of it. Like most all fathers who hope their sons follow in their profession. Baseball, of course, is a little bit rougher than most of them. I have one boy, Stevie, who is playing ball now. Stevie, come on down here, will you please? This is my oldest boy, he's ten years old.

Stevie, come on over here and say good evening to Mr. Murrow.

STEVIE: Hello, Mr. Murrow.

MURROW: Good evening, Steve. How are you?

STEVIE: I'm fine.

MURROW: Good. Are you a ballplayer?

STEVIE: Yes.

MURROW: What position do you play?

STEVIE: I play shortstop in the Little League.

MURROW: Shortstop in the Little League. How'syyour hitting?

STEVIE: Well, not too good.

MURROW: Not too good. Do you ever practice with your dad?

STEVIE: Yes.

FELLER: Here, let's throw one around a little bit, Stevie. Can we toss a few around here?

MURROW: In the house?

FELLER: It's getting about the time to go for a little Spring training, Ed.

MURROW: What have you got here? All equipped.

FELLER: Let's see you throw a couple over the top of the beam, Stevie, and see how your arm is this year.

MURROW: Oh, good.

FELLER: See if you can catch that high fly.

MRS. FELLER: Oh now, listen, if you're going to play ball

in the livingroom again, let's go down in the recreation room.

MURROW: I was worried about that chandelier there for a minute.

FELLER: So were we.

MURROW: Steve, maybe we could get your dad to lend a hand and show us how well you can cover second when you get down in the basement there. All right?

FELLER: Okay, we'll try that. Ed, this is our recreation room which we spend a lot of time in. It's one of our favorite rooms and most of our friends like it down here. Here's the rest of our family. This is our eight-year old boy, Marty.

MURROW: Hello, Marty.

MARTY: Hello.

MURROW: How are you?

MARTY: Okay.

FELLER: And this is our five-year old, Brucie.

MURROW: Hello, Brucie. You're staying up a little late tonight, aren't you?

BRUCIE: Yes.

MURROW: Are you enjoying it?

BRUCIE: Yes.

MURROW: Good. Fine.

FELLER: Brucie, do you think we ought to play a little ball after a while?

BRUCIE: Yes.

FELLER: You think so. Would you like to play a little ball, Marty?

MARTY: You bet, sir.

BRUCIE: ? (Unintelligible)

FELLER: Yes.

MURROW: Yes.

FELLER: Let's go and warm up a little bit and show Mr. Murrow how we can have a little baseball practice real fast. We're taking up a lot of time here. Stevie, I'll toss you a couple, and you stand right there Stevie. Bruce, let's see what you can do. Okay, Brucie, I'll roll one to you. Can you stop it? All right, now throw it over-hand.

MURROW: Good.

FELLER: Marty, now okay, Stevie. Kind of little for you. Once more, Bruce.

MURROW: Well done, Brucie.

FELLER: Fine, Brucie. Okay, Marty.

MURROW: Very good over-hand.

FELLER: Well, that's about enough boys, it's getting a little late. Don't you think you'd better kiss your mother good night, huh?

FELLER: Good night, boys. Run along, now. We'll play ball again.

MURROW: Good night, Brucie. Good night. Well, if I

owned a team I'd know where to get a good in-field.

Bob, you've been a Cleveland Indian since you were a kid. Did you ever dream of playing with another team, oh, say the Yankees, to get more of that World Series money?

FELLER: Well not now, but when I was starting out I always was a Cleveland fan even when I was on the farm out in Iowa. Cleveland's meant a great deal to our family since I've been here almost twenty years. The city of Cleveland has been very good to me, just like the baseball fans all around the country. I owe a great deal to baseball and the city of Cleveland. I'll show you a couple of things that we have here. I'm not much of a collector of trophies because I'm a professional. Only amateurs, you know, get all these trophies.

MURROW: Yes.

FELLER: This is a plaque that was given to me by the Cleveland Chapter of the Baseball Writers' Association as the player of the year in 1951. It was one of my better years. And this is a Ed, this is a proclamation from the Mayor-- Mayor Thomas Burke proclaiming August 13, 1951 as Bob Feller day.

MURROW: Uh huh.

FELLER: Here is a baseball bat, the Louisville slugger which was Cleveland Indians' World's Champion, 1948, with all the autographs. That was the year that we were rather successful and here is another one. This is a 1954 World Series' bat. We won't talk about that too much. We didn't do so well. Here is

a trophy given to me by the American Baseball Congress. I played with them as a boy.

MURROW: I take it that's yourarm there beside it. Isn't it?

FELLER: Yes. That's a replica of my wrist and hand holding a ball which was made at the Cleveland Art Museum in 1941. They have a copy of it down there and I keep this here. I think it's very interesting.

MURROW: Virginia. You and Bob have been married about thirteen years now. Is he tough to live with when he's lost a ball game?

MRS. FELLER: Well actually, Ed, I can't tell the difference after a game, whether Bob has won or lost, and I wondered one day why he had that attitude, because lots of the wives tell me their husbands are very hard to live with if they do something bad on the field or lose the game, so I asked Bob how he could keep that even temperment and he said he always does his best, and when he takes his baseball suit off he feels like the baseball business should go with it. That's it.

MURROW: Good. Bob, some women say that baseball bores them because the game is too slow. Anything happening to speed up the game?

FELLER: Yes I understand what they mean. I don't think it's the fact the game is too slow, I think it's the lapse of action. We are trying to speed up the game by an automatic

base on balls. In other words, if you want to walk a man; in Spring training this year in the American League they're going to practice a-- practice bringing a man on and then starting pitching to the next hitter immediately and they also are trying to speed up the pitchers by only allowing them 20 seconds from the time they step on the rubber to deliver their pitch, without a man on base.

MURROW: Uh huh.

FELLER: And they also are coming up with a ball that doesn't need to be rubbed up, it has a more of a velvety suede feel, which they're going to use this coming year. You'll notice this year the ball is going to be more white, especially at the night games.

MURROW: Uh huh.

FELLER: We do hope that it will speed up the games. It has been going slower, and I'll tell you one thing, I have been one of the slowest pitchers in the League. (Laughter)

MURROW: Bob, is there any truth to this charge that television slows down the ball game?

FELLER: Well, there always a-- that's a controversial subject, and I do believe there are a few managers that like to ham it up a bit when they see things aren't going too good by going out to the mound and telling their pitcher to walk a man, and perhaps at the same time giving their bullpen pitcher, their relief pitcher, an opportunity to warm up his arm, for which you

base on balls. In other words, if you want to walk a man in spring training this year in the American League they're going to practice a -- practice bringing a man on and then stealing pitching to the next hitter immediately and they also are trying to speed up the pitchers by only allowing them 20 seconds -- the time they step on the rubber to deliver their pitch -- to walk a man on base.

MURROW: Uh huh.

FRILEY: And they also are coming up with a ball that doesn't need to be rubbed up. It has a sort of a velvet-like feel, which they're going to use this early season. During this year the ball is going to be more alive, especially in night games.

MURROW: Uh huh.

FRILEY: We do hope that it will speak as the ball. It has been going slower. And this will mean a change. This has been one of the slowest pitchers in the leagues. (Laughs)

MURROW: Yes. Is there any truth to the story that television plays a part in the ball game?

FRILEY: Well, there always -- there always -- in the ballpark, and I don't believe there is any -- I don't believe there is any -- I don't believe there is any --

can't blame him. The manager, of course, is paid to win ballgames, not to see how fast he can play them.

MURROW: What's the biggest day you've had in baseball in twenty years in the game?

FELLER: Oh I've had a lot of satisfaction, Ed. I start back in 1938 when I broke the major league strike-out records, and my next one I believe was the opening day no-hitter in Chicago in '40, and when I came out of the Service after spending four years in the Navy, I won my first ballgame and showed that I could pitch major league ball again, and my no-hitter at Yankee Stadium in '46 gave me a great deal of satisfaction.

MURROW: Must have.

FELLER: And my-- I believe the last one was the third no-hitter against the Tigers in '51.

MURROW: What was your blackest day, Bob?

FELLER: Well, that-- (laughter) that's very simple. In 1948 I got beaten in the opening day of the World Series after pitching a two-hitter, Johnny Sain beat me one to nothing. When we came here we won three games in a row and I was supposed to wind up the Series. Well I didn't. We had 86,000 and some odd, the largest crowd ever to witness a ball game-- came out to see me get my brains beaten out, and we had to go back to Boston to win the final game of the Series.

MURROW: Bob, you've often referred to baseball as a

can't blame him. The manager, of course, is paid to win ball-games, not to see how fast he can play them.

MURROW: What's the biggest day you've had in baseball in twenty years in the game?

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MURROW: Must have.

FELLER: And my-- I believe the last one was the third no-hitter against the Tigers in '51.

MURROW: What was your Saturday-day, sir?

FELLER: Well, that--(laughter) that's a very [illegible] In 1940 I got beaten in the opening day of the season after pitching a two-hitter. Johnny Mize was the man who came here to win the game in the ninth inning. He hit a home run to send us the game. Well I didn't [illegible] one. The Tigers drove over to Cleveland and I didn't see me get my beating because I was [illegible] by the Tigers of the Indians.

MURROW: You've had a great [illegible]

business, what other businesses are you in?

FELLER: Well, Ed, I'm now in the Insurance business with two other young fellows here in Cleveland which I expect to spend a great deal of time in, and I'm also on the advisory staff in the Wilson Sporting Goods Company. That about takes my business into account.

MURROW: Well I don't suppose we could possibly talk to a pitcher without asking him what the catcher says to the pitcher when he comes out there to the mound.

FELLER: Well Ed, that's always a good one. My theory on that is when the catcher can't decide what the pitcher should throw with the bases full, he comes out there and asks the pitcher his opinion, he wants to take the responsibility off his own shoulders so you throw what you want to and hit it out of the ball park and it's not his responsibility.

MURROW: Do you think you'd like to manage when you finish active playing?

FELLER: I never thought much about managing, Ed. It doesn't enter into my plans, unless I have 51 per cent of the stock, like Connie Mack used to have, then no one could fire me.

MURROW: (Laughter) Thank you very much Bob. Thank you, Virginia, and good night.

FELLER: Good night.

MRS. FELLER: Good night.

MURROW: Good night, and say good night to the young-

sters will you please.

MRS. FELLER: Thank you, I will.

MURROW: Good night. Thank you very much.

PERSON TO PERSON with EDWARD R. MURROW
Guests: JANE RUSSELL and BOB WATERFIELD
and MR. and MRS. CAB CALLOWAY
Friday, March 2, 1956 - 10:30 P.M.

MURROW: Good evening. I'm Ed Murrow. The name of the program is PERSON TO PERSON. It's all live; there's no film. Tonight we'll be visiting with Jane Russell and her husband, in Hollywood, and then we'll move on to Lido Beach, New York, where entertainer Cab Calloway and his family will be waiting for us. We'll be ready to go in exactly 30 seconds.

(Commercial)

MURROW: Once upon a time a little girl from Minnesota and a little boy from Elmira, New York, moved with their families to California's San Fernando Valley. The girl was Jane Russell. She was raised on a small ranch with four brothers, and after High School she attended a dramatic school, did some modeling for photographers, and started acting in the movies fourteen years ago. The boy was Bob Waterfield, who grew up to a very considerable size to become one of the Nation's greatest professional football quarterbacks with the Los Angeles Rams.

Jane and Bob met at High School. Later, thirteen years ago, they were married, and more recently, they became partners in a Russ-Field Production, making movies. Bob heads the company. Jane and Bob and their three young children live in this redwood California modern house in Sherman Oaks. It's built

on a shelf on the Santa Monica Mountain, overlooking the San Fernando Valley, where they were both brought up, near their families and near their old friends. Hello, Jane.

MISS RUSSELL: Hi, Ed. How are you?

MURROW: Oh, fine. That's quite a wall of windows you have there. How long does it take to wash them?

MISS RUSSELL: Don't be silly, man, I don't wash those windows. Come on in.

MURROW: Must take a long time. All right. Jane, I know you spent much of the week back in this part of the country. We almost beat you home, didn't we?

MISS RUSSELL: Yes, you practically did. We went to New York and Washington.

MURROW: Well, I know you did some television here in New York, but what took you to Washington?

MISS RUSSELL: I was interested in the Refugee Relief Act.

MURROW: Well isn't that a little bit out of the realm of movie-making and glamour?

MISS RUSSELL: Yes, I suppose it is, but it's something I'm very interested in, Ed. We wanted to find out if the Act was going to close down or not, because we have a lot of children that are ready to come in to the country and if it closes down, why everybody gets panicky.

MURROW: You're also interested in the WAIFS, I believe,

aren't you?

MISS RUSSELL: That's the same thing, Ed.

MURROW: Tell us a little bit about it.

MISS RUSSELL: Well, WAIF is Waif Adoption International Fund, and it's kind of a child of ISS- International Social Service. There are so many children throughout the European countries and other places in the world and they need homes and there are so many people in the world that want children very badly that WAIF is formed to get these two needs together.

MURROW: How's it getting along?

MISS RUSSELL: Very well, as a matter of fact. We brought in, rather we found homes in the world for 1500 children last year, and there are 1800 more on the desk that are waiting to go through, and we have chapters now forming all over the country. There's one in Dallas and there's one here in Los Angeles, and of course, there's one there in New York, and there's one in Honolulu.

MURROW: Well, Jane Russell, how did you happen to become interested in War Orphans in the first place?

MISS RUSSELL: I-- it kind of hit me at home. Our three children are adopted. Our little girl we got here in this country, but we found it was so difficult to find available children in the United States that we went to Europe to look, and that's how I got into the Orphanages there and I saw the children and I knew they needed homes, so we formed this organi-

zation called WAIF to raise money to hire social workers to get the job done.

MURROW: Tell me Jane, are your own children up and about tonight?

MISS RUSSELL: Yes, the children, I imagine, are watching television, so I'm very sure they are. They're at Nana's house. She picks them up-- Robert's mother picks them up after school on Fridays and takes them to her house.

MURROW: Uh huh. Well I hope they are looking. How about the Master of the house. Where is he?

MISS RUSSELL: The Master of the house is sitting over here on the davenport after a long, hard day at the office.

MURROW: Good evening, Bob.

WATERFIELD: Hello Ed. How are you tonight?

MURROW: Fine. Bob, it's about two years now since you quit football to go into the moviemaking business. Have you found anything in common between quarterbacking and the picture business?

WATERFIELD: Well, I can say this; there's a lot of worry to both jobs. I think worrying about kicking a field goal is a little bit easier on one's equilibrium than worrying about investment on a picture, but one thing I will say, they're both a lot of fun.

MURROW: Well, you spent many years sort of hanging around the movies, didn't you? It shouldn't have been too tough to make

the switch, was it?

WATERFIELD: Well, of course, Jane's been in pictures for quite a while and I did a little "extra" work and "stunt" work while I was in college to sort of tide me over, so I've at least been connected with it for a while, yes.

MURROW: And then you started your own Producing Company?

WATERFIELD: Yes, we did-- the Russ-Field Corporation.

MURROW: How many pictures have you made so far, Bob?

WATERFIELD: Well, we've just finished a picture called "Run for the Sun" with Richard Widmark, which we're happy with, and we're going to start another picture in April called "The Last Man in Wagon Mound" and we're very happy to say that Mr. Gable is going to do the picture, and we're certainly proud of that fact.

MURROW: Uh huh. You should be. Jane, what are you working on now?

MISS RUSSELL: Actually, Ed, I'm on a vacation. I just finished "The Revolt of Mamie Stover" at Fox.

MURROW: Do you find vacationing strenuous?

WATERFIELD: She's on a vacation long enough, Ed. We're going to put her to work right away.

MISS RUSSELL: (Laughter) No.

MURROW: Tell me, I noticed that you walked down into a well in that living room. Is that right?

MISS RUSSELL: Yes.

MURROW: Any of your guests ever fall into it?

MISS RUSSELL: No, but the children have a marvelous time standing back there and running and leaping into the davenports. These are their davenports.

MURROW: Uh huh. Jane, just how did you two first meet-- in High School, wasn't it?

MISS RUSSELL: Yes, we were both going to Van Nuy's High School when I was about fourteen years old. I was a skinny kid and I saw Robert. He was the football hero; of course he was two years ahead of me in school, but I just chased him around until I was about eighteen, and I finally caught him.

MURROW: Tell me, what kind of a student was he?

MISS RUSSELL: Oh, he had all A's and B's in school.

MURROW: Did he?

MISS RUSSELL: Yes.

MURROW: Bob, tell me about Jane. Was she an honor student too?

WATERFIELD: Well as a matter of fact, Ed, she was very good in sports. (Laughter)

MISS RUSSELL: I was pretty good in chemistry, too, as a matter of fact the chemistry teacher called me in and made me promise on my word of honor that if he passed me I would never again take chemistry in any manner, shape or form.

WATERFIELD: That's not true.

MISS RUSSELL: Yes.

MURROW: Any of your guests ever fall into it?

MISS RUSSELL: No, but the children have a marvelous time standing back there and running and laughing into the davenports. These are their davenports.

MURROW: Uh huh. Jane, just now did you two first meet in High School, wasn't it?

MISS RUSSELL: Yes. We were both going to Van Nuy's High School when I was about fourteen years old. I was a skinny kid and I saw Robert. He was the football hero. He was two years ahead of me in school, but I just chased him around until I was about eighteen, and I finally caught him.

MURROW: Tell me, what kind of a student was he?

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MURROW: Did he?

MISS RUSSELL: Yes.

MURROW: Bob, tell me about Jane. Was she an honor student too?

WATERFIELD: Well as a matter of fact, no. She was very good in sports. (Laughter)

MISS RUSSELL: I was pretty good in chemistry.

WATERFIELD: As a matter of fact the chemistry teacher said to me, he said, he promised on my word of honor that if he passed me I would never take chemistry in any manner, shape or form.

WATERFIELD: It's right true.

MISS RUSSELL; It is true. (Laughter) It is true.

MURROW: Well, that's one way to get by. Tell me, what do you two do when you're not working in front of cameras or over a production budget?

MISS RUSSELL: Oh we have a very exciting life. We stay in the den, Ed, with the children, and watch television.

MURROW: Where's the den?

MISS RUSSELL: Right around here.

MURROW: Bob, I'm told you're quite a hunter. Is that right?

WATERFIELD; Well, as a matter of fact, Ed, I find that one of the most relaxing things in the world. I don't think there's anything more fun than doing a bit of hunting and--

MURROW: I agree with you. What do you go after?

WATERFIELD: Well, here in California we have a pretty good bird shooting-- quail, for the most part, and ducks, and we have a lot of black-tailed deer here, of course, and that's probably the thing I get the most fun out of. I like to shoot these black-tails.

MURROW: Uh huh. What's your favorite gun, Bob?

WATERFIELD: Well, I've got a few here. The one I kind of like the best is this 270 Weatherbee. It's got a nice flat projectory and I find it works out just right with these black-tails.

MURROW: I see some of your trophys there behind you.

MISS RUSSELL: It is true. (Laughter) It is true.

MURROW: Well, that's one way to get by. Tell me, what do you two do when you're not working in front of cameras or over a production budget?

MISS RUSSELL: Oh we have a very exciting life. We stay in the den, Ed, with the children, and watch television.

MURROW: There's the deal.

MISS RUSSELL: Right around here.

MURROW: Bob, I'm told you're quite a hunter. The best night?

WATERFIELD: Well, as a matter of fact, hunting is one of the most relaxing things in the world. I don't care there's anything more fun than doing a lot of hunting--

MURROW: I agree with you. What do you go after?

WATERFIELD: Well, here in California we have a pretty good bird shooting--quail, for the most part. And also we have a lot of black-tailed deer here, of course, and probably the thing I get the most fun out of. I like to chase these black-tails.

MURROW: Oh, but that's your favorite game.

WATERFIELD: Well, I've got a few here, that I kind of like the best in this pro-western. I like that flat prairie country and I find it more fun than black-tails.

MURROW: I see from a [illegible]

WATERFIELD: Well, anybody that's been in football for a long time will pick up a few of these. They seemed pretty important at the time, Ed.

MURROW: Where did the bobcat come from?

WATERFIELD: Well as a matter of fact, a friend caught this in a trap for me and it was a Christmas present. He's sort of-- sort of tough looking, isn't he?

MURROW: He certainly is. Is that your favorite picture of Jane there on the wall?

WATERFIELD: You mean this picture on the wall?

MURROW: Yes.

WATERFIELD: Well, I think so. Yeah, I think that's a dandy.

MISS RUSSELL: Oh, it's just another one of his trophy's Ed.

MURROW: Jane, that picture of you prompts me to ask-- weren't you a movie star thanks to publicity pictures long before you were actually seen on the screen?

MISS RUSSELL: I had the swell job of going to work at nine o'clock in the morning and posing for pictures all day until five o'clock in the afternoon, and I did this five days a week for about five years, before I was seen in a motion picture.

MURROW: Well after your dramatic training and modeling was it much of a battle to get your first movie contract?

MISS RUSSELL: It was pretty difficult. I went to a--

I had a lot of friends that wanted to get me into pictures, you know.

MURROW: Uh huh.

MISS RUSSELL: It took me-- they took me to Warner Brothers, and Warners Brothers said that I was a-- well-- droopy, and I went to Paramount, and they said that I was too tall; I went to Fox and they said that I was unphotogenic, so--- you know-- I had my moments.

MURROW: Well, I suppose even casting directors can make mistakes. Jane, if it isn't a mistake to use the word "smog"-- it isn't, is it?

MISS RUSSELL: It may be.

MURROW: Well I won't then, but is it clear enough tonight to see your beloved San Fernando Valley?

MISS RUSSELL: Let's go and see if we can.

MURROW: How long have you lived in this house, Jane?

MISS RUSSELL: About eight years, isn't it, Robert?

WATERFIELD: Yes, we bought the land a couple of years prior to that and by the time we saved up enough money-- about eight years, I guess.

MURROW: And you built it yourself?

MISS RUSSELL: Yes, we built it, every nook and cranny and corner was very carefully planned. A young man that I've known all my life, Edwin Allan, Jr., was the architect, and we fought and battled over every bit of it. We tried to plan it so

that it would not only do as a kind of honeymoon house, of course, but would last until we were old and gray and the children were grown up and everything.

Here's one of our favorite rooms. This is Robert's favorite room, I know.

WATERFIELD: This is where we spend most of our time in the summer. We barbecue down here and have a little outdoor bar and spend most of the time chasing after the kids to see that they don't fall in the pool, but really, this is the place where we really live.

MURROW: Uh huh.

WATERFIELD: This is the thing that Western living is famous for, I guess.

MURROW: What kind of wood is in the beams there, in the paneling?

WATERFIELD: Well, those are big redwood beams, Ed. This house has a long overhang, and we needed a big eye beam there to sort of keep that overhang from coming down in the swimming pool.

MURROW: Uh huh. Could we go out and look at the view?

MISS RUSSELL: Yes.

WATERFIELD: Yeah, I think the view is all right tonight. You'll see straight ahead-- that long line of lights-- that's Van Nuys, where we went to High School, Ed.

MURROW: Yes.

MISS RUSSELL: And way over to the right is where my mother lives and over to the left is where Robert's mother lives.

MURROW: Well, that's certainly quite a view. Tell me, are your youngsters somewhere down there at their grandmother's tonight?

WATERFIELD: Well, yeah, they are, Ed. They're over to my grandmothers-- and she lives way out in the West end of the Valley, and as a matter of fact, I think it's just about time for those kids to be in bed right now.

MISS RUSSELL: You get into bed immediately!

MURROW: (Laughter) I'm sure they're under the covers right now.

WATERFIELD: Well, they better be. Good night.

MURROW: Can I say good night to them too?

WATERFIELD: Oh you sure can, Ed.

MURROW: Good night. Good night to you, Bob and Jane, and thank you very much indeed.

WATERFIELD: Good night Ed.

MISS RUSSELL: Thank you. Good night.

MURROW: Good night.

(Commercial)

MURROW: Cab Calloway at 48 already has had three colorful and successful careers; as a bandleader, actor and nightclub entertainer. In the 1930's, Cab was the undisputed King of Hi de ho, with his scat singing and his violent baton

waving. His movie credits are considerable. His stage portrayal of "Sportin' Life" in George Gershwyn's "Porgy and Bess" was distinguished. And now, Cab Calloway is back in the nightclub circuit. He's playing the "Elegante in Brooklyn. Next week he moves to Miami.

Cab Calloway, his wife, Nuffy, and their children, live in this house at Lido Beach, New York. Lido is on a Long Island sandbar on the Atlantic Ocean, about twenty miles from Broadway. Good evening, Mrs. Calloway.

MRS. CALLOWAY: Hello, Mr. Murrow.

MURROW: Hi, Cab.

CALLOWAY: Hi, Ed.

MURROW: Cab, it's hard to think of you performing without your own orchestra. Do you think the big band rage will ever come back again?

CALLOWAY: Well, Ed, I think that that's entirely to the recording companies. You can remember, in the '30's bands were being recorded quite frequently. Then, later came the solo vocalist. After that came the quartettes. Now we have the solo vocalist with quartette and still no band. Now it's "Rock 'n Roll" and where it goes from here is anybody's guess.

MURROW: Well, Cab, is it true that people don't seem to care so much about dancing any more?

CALLOWAY: Yes, that seems to be the general process. People actually don't participate in dancing anymore, because

they can't get the beat. I can remember the time when the kids would go to dances and stand in front of the band for a half-hour to get the beat and then dance for the balance of the night. Now, they just listen.

MURROW: Nuffy,

MRS. CALLOWAY: Yes, Mr. Murrow--

MURROW: By the way, that's a nickname, isn't it, Nuffy?

MRS. CALLOWAY: Yes, it is. You know, I was the sixth child in a family of six, so when I arrived, they said "That's enough," and from there it went to "Nuff" and then "Nuffy."

MURROW: Cab, you come from a large family, too, don't you?

CALLOWAY: Yes, I come from a family of six also, and I was more or less the breadwinner of the family. My father died when I was quite a youngster, and someone had to go out and earn the bread for the rest of the family, and I was elected to do so. I sold newspapers, I shined shoes, I walked hot, ? and I did just about everything a guy could do to make a buck.

MURROW: Tell me, Cab, has your talent for music rubbed off on your own children, would you say?

CALLOWAY: Well, I think it has, a little bit. Would you like to meet the kids?

MURROW: Yes, of course.

CALLOWAY: I'll get them for you. Hey, Cabella,--

Cabella-- come here. Come on, Lail, bring her on out. Come on Lail, come on.

MURROW: How old is she, Cab?

CALLOWAY: Come on Lail. This is Lail. Lail, this is Mr. Murrow:

MURROW: Hello, Lail.

LAIL: Hi.

MURROW: How are you?

CALLOWAY: Chrisy, come on. She'll come out after a while. This is Chrisy.

CHRISY: Hi.

MURROW: Hello Chrisy, how are you?

CHRISY: Fine.

CALLOWAY: And this is Constance.

MURROW: Good evening, Constance.

CONSTANCE: Good evening, Mr. Murrow.

MURROW: How are you?

CONSTANCE: Fine, thank you.

MURROW: Good.

CALLOWAY: And this is Carmay.

MURROW: Good evening, Carmay. Oh, what have you got there?

CALLOWAY: This is Chris.

MURROW: Hello, Chris.

CALLOWAY: Look at that smile. How about that guy.

You know, Ed, this is the first male in two generations in the family.

MURROW: Well that a-- I was just going to say, you were just about stealing Eddie Cantor's act, with five daughters.

CALLOWAY: Well, I'm sort of cutting in on his act.

MURROW: Carmay, does your father give Christopher just a little extra attention because he's a boy and the first male in two generations?

CARMAY: Oh, I think he does, Mr. Murrow. He sort of feels as though Chris broke the chain.

MURROW: Constance--

CONSTANCE: Yes--

MURROW: What's your major interest in school?

CONSTANCE: Well, I'm interested in art and I'd like to go into the Fine Arts.

MURROW: Uh huh. Chrisy, have you thought about what you want to do when you grow up?

CHRISY: Well, I'd like to be a ballerina.

MURROW: And what would be your second choice?

CHRISY: I don't know.

MURROW: You haven't decided, eh? Lail--

LAIL: Yes--

MURROW: What about you. What are you going to be?

LAIL: I'd like to be a singer like my father.

MURROW: And Cabella who is only three is still napping.

is that right?

CALLOWAY: Yes.

MURROW: Which is where she should be.

MRS. CALLOWAY: You know, Mr. Murrow, sometimes when people come to call on us as you are tonight, Chris and Lail like to whip up a little show for them. Would you like for them to do something like that for you?

MURROW: On fine. Wonderful.

MRS. CALLOWAY: Girls.

CALLOWAY: Come on, let's go down to the recreation room and see what we can whip up.

MURROW: Cab--

CALLOWAY: Yes--

MURROW: You toured Europe with "Porgy and Bess". How did it go over there?

CALLOWAY: Well, my tour with "Porgy and Bess" in Europe was just about the most sensational thing that I've ever done in my life. I have never seen or heard a reception like we received in Europe. We traveled through Vienna, we went to Germany, we went to France, we went to England, and then back here to the United States. In fact, we really did do a great job for the morale of the country and the State Department deserves a lot of credit for sending us over there, and I'd like to go back again. In fact, they're still over there.

MURROW: I know they are. Cab, now we're down in the

recreation room, don't you think it's about curtain time for that act?

CALLOWAY: Just about. What do you say, girls? Come on, let's go. One, two, three, one two, three, One, two, three (Played the piano and danced) Yeah, uh huh, uh huh. Now take your bow like you're supposed to take it. That's it.

MURROW: Oh, that was fine, girls. Thank you very much indeed. Cab, you've got a lot of competition right there in your own family, haven't you?

CALLOWAY: Yes I have, Ed, but I think I can take care of it.

MURROW: Cab, suppose we go back to the living room and talk some more with Nuffy. Is that all right?

CALLOWAY: All right. You lead the way and we'll follow.

MURROW: Good. Nuffy--

MRS. CALLOWAY: Yes, Mr. Murrow.

MURROW: Where are Carmay and Constance?

MRS. CALLOWAY: They've gone upstairs to put little Chris to bed.

MURROW: Uh huh. Who have you got beside you now?

MRS. CALLOWAY: This is Miss Cabella Calloway.

MURROW: Hello, Cabella.

MRS. CALLOWAY: Say hello, Mr. Murrow.

CABELLA: Hello.

MURROW: How are you?

MRS. CALLOWAY: Say "Fine, thank you."

CABELLA: Fine, thank you.

MURROW: Did you have a big, long nap this afternoon so you could stay up late?

CABELLA: Yes.

MURROW: You did?

MRS. CALLOWAY: "And I'm glad to see you."

CABELLA: I'm glad to see you.

MURROW: I'm very glad to see you, too. Mrs. Calloway, with Cab doing so much traveling it must be lonesome at times for you and the girls, isn't it?

MRS. CALLOWAY: Yes, it is lonesome quite a bit, but we make up for it in different ways. We try to stay in as close contact with him as we can. For instance, when he was in Las Vegas at Christmas time, it was the first time he was away from us for Christmas, which is his birthday, you know.

MURROW: Yes.

MRS. CALLOWAY: And he likes to get two presents from each member of the family.

MURROW: Lucky man.

MRS. CALLOWAY: You know, Christmas and the birthday.

MURROW: Yes.

MRS. CALLOWAY: And so we sort of got all the presents together and we baked a cake and we baked a turkey and all that

sort of thing, but we put in a special present which he wanted--a telescopic lens for his camera. You know there were floods and it was difficult to get through by telephone.

MURROW: Yes.

MRS. CALLOWAY: So we had an operator to call us until she could get the message through, and guess what it was. "I got the lens, I got the lens-- It's wonderful." No dinner, no nothing, -- the lens. (Laughter)

MURROW: Cab--

CALLOWAY: Yes--

MURROW: You're an expert on musical slang, and as a matter of fact, don't I seem to remember that you originated the word "jitterbug?"

CALLOWAY: Yes, it's a funny thing how that came about-the words"jitterbug." I had a trombone player in one of my bands named Harry White, and he was quite a drinker, and every time he would get up to play a solo, while he played the trombone he would shake and we would say he had the jitters; and we always used to kid him and say "you keep drinking that bug juice and you're gonna be a jitterbug." And he did finally become a "jitterbug" and we called him a "jitterbug" and from then on the name just sort of went on for itself.

MURROW: Uh huh. Cab, is all your "scat" singing behind you now, or do you still do it occasionally?

CALLOWAY: I still do a bit of it. There are a lot of

my fans who still come around to see me, that is those that are my age, and-- but for the newer generation I've tried something a little different. As a matter of fact Lail, here, and myself, have made a little record called "Little Child". Would you like to hear it? Part of it?

MURROW: Good, yes I would.

CALLOWAY: (Fixing record player) It will do every time. You know that don't you.

MURROW: A little practice, Cab.

CALLOWAY: Yeah, practice. I'll get it. Now we've got it, now.

MURROW: Well, what do you know.

CALLOWAY: (Cab Calloway and Lail sang song) Well that's it, Ed.

MURROW: Thank you very much.

CALLOWAY: Hope you liked it.

MURROW: I did indeed. Thank you very much Cab, and thank you, girls. Mrs. Calloway,

MRS. CALLOWAY: Yes, Mr. Murrow.

MURROW: What would you most like to have for your children?

MRS. CALLOWAY: Well, I should like for them to be very happy and very well adjusted young ladies. I should like them to think independently and make decisions for themselves, and most of all I should like them to respect other people, and es-

pecially to respect them as human beings. Of course this is a rather large order, I know, but I think with divine guidance and help it can be achieved.

MURROW: Well certainly they seem to be well adjusted. It been wonderful to come and visit them tonight.

MRS. CALLOWAY: Thank you so much.

MURROW: Cab--

CALLOWAY: Yes--

MURROW: I understand that Mrs. Calloway has a little trouble getting you out on the dance floor occasionally, is that right?

CALLOWAY; Yes, it's a tough job, Ed. I tell you, I'm on the floor so many times during the course of a year. When we do go out why I'm sort of reluctant to dance. I like to sit and enjoy myself.

MURROW: Well how do you get your most fun. What's the most enjoyable thing you do?

CALLOWAY: The thing that I enjoy most is being home. I enjoy being here with the kids and Nuffy, and that's really my life. I go all over the world, and I entertain all over the world, but I have my greatest fun right here.

MURROW: That is easily understandable. You were never in show business, were you, Mrs. Calloway?

MRS. CALLOWAY: No, I wasn't. As a matter of fact, I have two left feet.

MURROW: Cab, do you ever long for the old days of "The Cotton Club?"

CALLOWAY: Yes, I do. I wish that there was a place in the United States now that could put on shows like we had at "The Cotton Club." That was the most fabulous place in the whole world.

MURROW: It really was. I too wish we had a place like that again.

Good night, Mrs. Calloway.

MRS. CALLOWAY: Good night, Mr. Murrow.

MURROW: Good night, Cab.

CALLOWAY: Good night, Ed.

MURROW: Will you say good night to the children. Good night girls.

PERSON TO PERSON with EDWARD R. MURROW
Guests: Rita Gam
Mr. and Mrs. Raymond Massey
Friday, March 9, 1956 - 10:30 P. M.

MURROW: Good evening. I'm Ed Murrow. The name of the program is Person to Person. It's all live; no film.

Tonight we'll be dropping in on actress Rita Gam who is waiting for us in her Manhattan apartment. And then we'll be moving on to Wilton, Connecticut and the home of actor Raymond Massey and his family.

We'll be ready to go in exactly 30 seconds.

[Commercial]

MURROW: Back in the early days of television, Rita Gam read a cosmetic commercial after which she was immediately fired. She made her movie debut in The Thief without being given a single word to say and she got rave reviews. So for Rita Gam at least, silence turned out to be golden. But that was four years ago. Since then she has been quite articulate on both the movie and television screen.

Rita is half Roumanian, half French. An only child who grew up here in New York City. Long before she graduated from school she was determined to become an actress.

Rita Gam lives in a brownstone house in mid-Manhattan - the second one from the left. Not the whole house, of course, but just one floor of the building. This is just about all the city space she needs because more often than not

PERSON TO PERSON WITH EDWARD R. MURROW
Guests: Rita Gam
Mr. and Mrs. Raymond Massey
Friday, March 9, 1956 - 10:30 P.M.

MURROW: Good evening. I'm Ed Murrow. The name of the program is Person to Person. This will live on film.

Tonight we'll be dropping in on actress Rita Gam who is waiting for us in her Manhattan apartment. And then we'll be moving on to Milton, Connecticut and the home of actor Raymond Massey and his family.

We'll be ready to go in exactly 20 seconds.

[Commercial]

MURROW: Back in the early days of television, Rita Gam read a dramatic commercial along with the rest of mankind. Fired. She made her movie debut in the film, with a line given a single word to say and she says everyone remembers. Rita Gam at least, silence turned out to be golden. That was four years ago. Since then she has been quite an actress on both the movie and television screens.

Rita is half Jerusalem, half Vienna. Her family moved to New York City. Long before she entered the Juilliard School she was dramatically precocious.

Rita now lives in a brownstone near Lincoln Center - the second one from the left. Not the most elegant address, but just one block of the building and about all the city sounds she sees from her apartment

she's on her way to some far-off place anyway.

Evening, Rita.

GAM: Oh, good evening, Ed.

MURROW: Are you going to be with us for a while?

GAM: In New York?

MURROW: Yes.

GAM: Until about the middle of March or April. I'm going to do a TV show and then I'm off to Europe.

MURROW: Then off on the road to Monaco, right?

GAM: Yes, and I'm very excited about it, too.

MURROW: Have you ever been to Monaco before?

GAM: No, I've been to other parts of Europe but I've never been to Monaco.

MURROW: Well, now, which have you found more exciting - other than traveling I mean - working in television or working in movies?

GAM: Well, Ed, both of them have their own excitement. I think that as far as acting goes, television is more exciting. So far as seeing new places, I think movies give that to you.

MURROW: Rita, that music in the backgronnd, is that from one of your pictures?

GAM: No, Ed, that's my favorite music: Roy Aycaugh. Mountain music. This is the Wabash Cannonball. No pins and needles in my heart.

MURROW: Somehow you just don't look like the hillbilly type to me.

GAM: I must have some mountain blood in me someplace because that's the only music I can carry a tune with.

MURROW: Well, you keep pretty much on the move. Do you ever get tired of traveling? Do you ever think of settling down, oh, say in Hollywood?

GAM: Well, I think of settling down. Not particularly in Hollywood, but I'm afraid I'd have a little trouble there. I can't drive a car and apparently that's essential.

MURROW: Well, what else is wrong with Hollywood - with California?

GAM: Oh, absolutely nothing. I love it. I think it's a beautiful place to visit.

MURROW: Well, maybe if you got to do more movies in Hollywood instead of far-off places, you'd feel differently about it. Do you think so?

GAM: As a matter of fact, Ed, I made one in Hollywood called Mohawk, and I loved working there and doing it, although the far-off places give you something else. For instance, when you're about to do a scene in a film you hear "Ruh bitta" in Germany and you kind of jump out of your skin, but in Hollywood you have a kind of sense of being home and a kind of familiarity which is very good to act with.

MURROW: Somehow you just don't look like the hillbilly type to me.

GAM: I must have some mountain blood in me somewhere because that's the only music I can carry a tune with.

MURROW: Well, you have pretty much on the move. Do you ever get tired of travelling? Do you ever think of settling down, say in Hollywood?

GAM: Well, I think of settling down. My partnership in Hollywood, but I'm afraid I'd have a little trouble there. I can't drive a car and apparently that's essential.

MURROW: Well, what else is wrong with Hollywood with California?

GAM: Oh, absolutely nothing. I love it. I think it's a beautiful place to visit.

MURROW: Well, maybe if you got to do more movies in Hollywood instead of two-reel films, you'd feel differently about it. Do you think so?

GAM: As a matter of fact, No. I made one in Hollywood called Norway, and I loved working there and just although the two-reel films give you something that you can stance, when you're about to do a scene in a film and "Run Lilts" in Germany and you also at least get on your feet in Hollywood you have a kind of sense of being that sort of familiarity which is very good to get with.

MURROW: Well, with all these minor problems there must be certain compensations. Isn't that right?

GAM: Oh, there are! You see the world and you get a chance to be a tourist, which for me, Ed, is a wonderful kind of experience. I'm leading you right now to the other room where I have some photographs I took in North Africa, but something that I have always been dying to show people but nobody has looked at them and I feel as though I have a captive audience.

MURROW: All right, we're looking.

GAM: This is one I took. Uh, let's see. This is an Arab on a hilltop and he was selling oranges, and there was no one for miles around to buy them.

MURROW: Uh, huh.

GAM: And this is quite typical of the pictures I took. It's the back of an Arab fishing. Apparently they feel that if you photograph them you have the evil eye---

MURROW: Yes?

GAM: ---and something terrible will happen to them. So I've gotten great pictures of backs, and - well, this peculiar thing is my favorite publicity still. It's me about to die from a camel bite, and I think it's very typical of Hollywood movie stills. Camels are apparently very dangerous which nobody took into consideration, and after the shot happened, they chased me around - the mother camel with a baby

MURROW: Well, with all these minor problems there must be certain compensations. Isn't that right?

DAN: Oh, there are! You see the world and you get a chance to be a tourist, which for me, Ed, is a wonderful kind of experience. I'm leading you right now to the darkroom where I have some photographs I took in North Africa, but something that I have always been trying to show people and nobody has looked at them and I feel as though I have a receptive audience.

MURROW: All right, we're looking.

DAN: This is one I took. Oh, let's see. This is an Arab on a hilltop and he was selling oranges, and there was no one for miles around to buy them.

MURROW: Oh, Dan.

DAN: And this is quite typical of the pictures I took. This is the back of an Arab tanning. Apparently they feel that if you photograph them you have the evil eye --

MURROW: Yes?

DAN: --and something terrible will happen to you. So I've gotten some pictures of them, and -- well, I'm peculiar that way. I'm a terrible snobbing with it. I'm so glad I took a camera with me, and I think it's some kind of Hollywood-type attitude. People are supposing you're something which nobody else has photographed, so everywhere we go -- ponder, they expect us around -- the moment we land

camel - for about 20 minutes until they rescued me.

MURROW: Well, Rita, you seem as good behind the camera as you are in front of it.

GAM: Well, I don't know. I guess so, but I don't think I'll become a professinnal photographer.

MURROW: Well, I hear that you're quite the outdoor girl. Is that right?

GAM: Well, not really. The closest I get to outdoors is the little terrace I have here in the spring, and kind of in the wintertime I raise flowers in a hothouse, if I could show it to you, Ed.

MURROW: Oh, good. What have you got in there now?

GAM: I've got some begonias, some African violets, some hydrangeas. It's a marvelous contraption. You see, it keeps the air circulating and keeps the temperature so that the flowers will have a chance to grow in their natural habitat. And then in - about April 19th I'll transplant them on the terrace. That's my great outdoor life.

MURROW: Well, Rita, if you ever have occasion to need a tractor, I'll be glad to lend you mine.

GAM: I'll have to get a driver's license first, I'm afraid.

MURROW: Haven't you got a driver's license?

GAM: No, I don't know how to drive. I keep trying to learn and every time I get to the point of taking the test,

something takes me away. That's one reason I can't live in California. You're lost without a car.

MURROW: Well, Rita, what else besides miniature gardening interests you when you're not working?

GAM: Well, I like to ride, and I like to do pottery.

MURROW: Well, there's not too much opportunity to ride in New York City; is there?

GAM: Well, there's Central Park, although it's kind of curious. I didn't learn to ride in Central Park. I learned in North Africa and when I came back to New York to ride, the only thing I could ride on was an Arab saddle and I couldn't find one. Finally I had to learn all over again.

MURROW: So you learned to ride in North Africa, did you?

GAM: Yes, under very harrowing circumstances. Apparently the Arabs don't approve of women riders.

MURROW: Yes, I know.

GAM: When I got on the horse to ride, they decided they weren't going to work in the film and Metro had quite a job convincing them that I wasn't a typical Arab woman - I had makeup on and all that stuff - and that ordinary American girls rode.

MURROW: How many Arabs did they have as extras on that picture?

GAM: Well, they hired banded tribes from the hills.

I believe they had 50,000. I was kind of scared when they all chased me when I had to ride but they were finally convinced that a woman could ride.

MURROW: What about the pottery making? Is it very hard to learn?

GAM: No, actually it isn't. I started learning it in school and I became so fascinated that when I stopped going to school, I continued it anyway and I've been working at the Sculptures and Ceramics Work Shop in New York and then I do a little work here. Are you interested in this kind of contraption?

MURROW: Certainly. Very much. Let's see how it works.

GAM: Well, it's a kick wheel---

MURROW: Yes.

GAM: ---and you just start spinning and you put your fingers in the center and go down. Is the camera picking it up?

MURROW: Yes. Very well.

GAM: And then you start shaping it and drawing it up slowly.

MURROW: Uh, huh.

GAM: And so forth. Then you start bringing it out and making your shape. At this point I'm a little nervous so it's a bit off center, if there are any potters watching.

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MURROW: What about the pottery making? Is it very hard to learn?

GAM: Uh, actually it isn't. I started learning it in school and I became so fascinated that when I stopped going to school, I continued it anyway and I've been working at the Zenigbaes and Demaree Work Shop in New York and then I do a little work here. Are you interested in this kind of conversation?

MURROW: Certainly. Very much. Let's see how it works.

GAM: Well, like a kick wheel----

MURROW: Yes.

GAM: ----and you just start centering your clay with your fingers in the center and go down. Is this camera picking it up?

MURROW: Yes. Very well.

GAM: And then you start shaping it and working it up slowly.

MURROW: Uh, huh.

GAM: And as you pull, then you start bringing it up and making your shape. As this gets like a little narrow so like a bit off center. If there are any pottery workers

MURROW: Well, Rita, now that we've seen how you do it, let's see what you've done. Could we?

GAM: Yes, certainly. Here are a couple. This is a half finished pot and these have already been glazed and - let me get something to wipe my hands with.

Ed, while I'm showing you my pottery, I'd like to show you something my mother made---

MURROW: Yes.

GAM: ---which I'm very pleased with and very proud of.

MURROW: I gather you must have inherited some of your artistic talent from your mother; didn't you?

GAM: Well, if I have any at all it's due to her. My mother gave it to me for Christmas and I'm very happy about it.

MURROW: It's lovely.

GAM: By the way, Ed, as long as we're talking about my family, I should mention that I am not an only child. I have a brother and he happens to be in Mexico right now, but I just thought I'd bring it in since we hadn't discussed it - you know, at lunch.

MURROW: Uh, huh. I made a mistake.

GAM: No, not a serious one. It was a misprint. Instead of two children it said one child.

MURROW: Um, hm. Rita, tell me, did your mother

encourage you to study acting or did you get the usual schooling?

GAM: Well, I got pretty much the usual schooling. My mother and father both exposed me to piano lessons and dancing lessons and a bit of acting. I'm afraid nothing sticks - no piano, no singing. The only thing I could do was to act, but I went through school in kind of the ordinary way and then I went to high school. I went to (unintelligible) where I did a lot of field hockey. I had a wicked left swing and I hadn't started thinking about acting until I left school. I was about 18 then.

MURROW: But this business of getting into show business, it isn't all it's generally pictured to be; is it?

GAM: No, as I remember the first years, it was quite difficult. It involved a lot of marching around and knocking on doors and pretending you were something you weren't in order to get a job.

One particular story I remember - this is the only time I ever lied successfully - was when I went up to see Jose Ferrer for a part in (unintelligible). He was interested in dancers who could act only and I was an actress who really couldn't dance very well, but I somehow got up the nerve to say I could. The next day he said, "Come for a reading and bring your leotard, but you know a leotard is dancers' equipment and I didn't know what it was. I looked it up in

encourage you to study acting or did you get the usual schooling?

DAM: Well, I got pretty much the usual schooling. My mother and father both exposed me to piano lessons and dancing lessons and a bit of sailing. I'm afraid nothing stuck - no piano, no singing. The only thing I could do was to act, but I went through school in the kind of the ordinary way and then I went to high school. I went to (unintelligible) where I did a lot of field hockey. I had a wonderful period and I hadn't started thinking about acting until I left school. I was about 18 then.

MORROW: But this business of getting into show business, it isn't all the generally plotted as say [illegible]

DAM: Yes, I'm sure I remember the first years. It was quite difficult. It involved a lot of meeting people and dressing on dumps and pretending you were something you weren't in order to get a job.

[illegible] - this is the only time I even like dramatically - was when I went [illegible] Torres for a part in (unintelligible). We was [illegible] in Cambridge the coast and sailing and I was an [illegible] [illegible] dance was [illegible] any I could. The next day [illegible] and being your [illegible] but you know [illegible] [illegible] and I didn't know that it was [illegible]

the dictionary, borrowed one, showed up with my leotard and kind of faked the reading completely. Fortunately, the dances were kind of script-bound and interwoven and being an actress, I just moved. Well, rehearsals came and the choreographer - I got the part, by the way, but the choreographer the next day discovered I wasn't very much of a dancer, but, of course, fortunately it all turned out well and that is an example of how one lies to become an actress.

MURROW: Well, Rita Gam, I hope things continue to work out well for you. Thank you for letting us come and visit you tonight.

GAM: Thank you, Ed.

MURROW: Thank you. Good night. Good luck.

GAM: Thank you.

MURROW: In just a moment we'll take you for a visit with Raymond Massey and his family.

[Commercial]

MURROW: It is not true, rumors to the contrary, that Raymond Massey's portrait can be found on the American penny.

Raymond Massey has had a long association with Abraham Lincoln in stage, motion picture, and television performances, but he has played many other parts in this country and in Great Britain.

Massey was born in Toronto. His brother, Vincent,

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MURROW: Well, Miss Dee, I hope things continue to work out well for you. Thank you for letting us come and visit you tonight.

DEE: Thank you, Ed.

MURROW: Thank you. Good night. Good luck.

DEE: Thank you.

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[Commercial]

MURROW: It is not true, rumors to the contrary, that Raymond Massey's portraits can be found in the Lincoln penny.

Raymond Massey has had a long association with Abraham Lincoln in stage, motion pictures, and television productions, but he has played many other roles in his distinguished career and in Great Britain.

Massey was born in Toronto. His mother, Vivian,

is Canada's Governor General, and he served with the Canadian Army in two world wars. He is now a citizen of the United States.

Raymond Massey and his wife, Dortohy, live in this house in Wilton, Connecticut. It's really a modernized collection of old buildings: a farm house, some old sheds, and even part of a barn. Some parts of the house predate the American Revolution. The Masseys have 50 acres, 20 of them cleared.

Evening, Ray.

MASSEY: Good evening, Ed. How are you?

MURROW: I'm fine. Well, Mr. Massey, I know that on occasion you are reported to have fallen asleep at parties and play readings. Do you have it in mind to stay awake for us tonight?

MASSEY: Yes, I will, Ed. I think that's slightly exaggerated. It did happen once, though.

MURROW: Ray, tell me, how did you decide to settle down in Connecticut?

MASSEY: Well, my family originally came from Massachusetts way, way back and I married a New Haven girl, and I'm very fond of rocks.

MURROW: Ray, tell me, have you ever tried your hand at farming on your 20 cleared acres?

MASSEY: Ed, I did but it was disastrous. We

tried a bit of sheep farming. We bought four ewes with two lambs and a gentleman sheep, a ram, that we kept back in the paddock. That's about eight years ago when we first came here and I was very ignorant. One very hot summer night my wife thought she heard some dogs barking and she was afraid for the ewes, and so I went out. It was a warm night. I wear - when I'm home I wear a nightshirt, not pajamas, and I had a lantern and I just walked out, as it was, to the paddock and found everything was all right. My dog, Bonga, was asleep, and the ewes were all right and the dogs apparently were a long way off. And I turned to go back and suddenly I was lifted about five feet off the ground and deposited in a sitting position and the lamp was out. I got it lit again and then this scene out there - my nightgown was pretty well depleted then and I used it as a kind of a bandoleer, or whatever those bull fighters, you know, do in diverting the bull, and finally I made a run for it and he was just about as fast as I was. I jumped the picket fence and the rest of my garment was left on the fence. Like Diogenes, I went back to the house with a lantern. The sheep departed within a week.

MURROW: Ray, what part of your house are we in now?

MASSEY: Well, we're in, strangely enough, what's called the big room. It's the working barn. It was the barn of this farm about 25 years ago, and the people that we bought it from, Larry Tibbetts and his wife, brought it up to the house

and we use it as a living room.

MURROW: Did you do any of the remodelling?

MASSEY: No, I didn't, Ed. I made some of the furniture. This fire bench here I made. It was the first thing I did and the legs were my first attempt at lathe work and it's like a forest that isn't quite simultaneous. I named the legs after leading ladies that I played with. Here's Katherine Conrell and Elia Johnson, Ruth Gordon, and Sybil Thorndike, and the lovely Gertie Lawrence, Meta Christian.

MURROW: Do you have any other samples of your work about?

MASSEY: Well, this coffee table, Ed. I made some like that. This one here. It's a marble top. That's quite a lot of fun. You've got to be very accurate and I'm not patient enough to be a good carpenter. I'm just a wood butcher.

MURROW: How long did it take you to make that table, for example?

MASSEY: Well, that took me about 50 hours.

MURROW: I thought I saw some glassware there on one of the tables.

MASSEY: Oh, yes, there's glassware all over the house, Ed. We've started - Dorothy and I started a collection of these glass macaroni sticks and they're rather interesting. Ty Power sent us these two from England. This is a real walking stick. The macaronis, those dandies in the middle of the

18th Century used to use them as walking sticks and I suppose that's why they're pretty scarce now. They probably broke most of them, but it's very interesting, that macaroni business. That accounts for the first verse of Yankee Doodle Went to Town.

MURROW: Does it!

MASSEY: And stuck his feather in his cap and called it macaroni. That was the British poking fun at us. We got back, though. [Singing] "And there was General Washington upon a prancing stallion, givin' orders to his men, there must have been a million." Million and stallion is a good rhyme, Ed.

MURROW: Ray, tell me, what made you decide to become an American citizen?

MASSEY: Well, Ed, this country has been very, very good to me and I just felt that I couldn't do anything but assume the responsibilities as well as the privileges of spending my days here.

MURROW: And your brother is the Governor General of Canada. I remember him well during the war.

MASSEY: Yes, he was commissioned there for 11 years.

MURROW: Yes. Do you see him very often?

MASSEY: Oh, yes, I see him very often. Here's his picture. That's in his full uniform. He's going to make a very

interesting expedition this summer. He's going to fly up to the Arctic territories of Canada and fly over the North Pole. Of course, Canada owns a high segment of the North Pole, about 90 degrees. He's going to have a look at it. He won't go in that suit, though.

MURROW: Ray, how about the rest of your family? Where's Mrs. Massey?

MASSEY: Dorothy's out here, Ed. Darling, here's Ed.

MURROW: Evening, Dorothy.

MRS. MASSEY: Good evening, Ed.

MURROW: How are you?

MRS. MASSEY: Couldn't be better, thanks.

MURROW: Good. Tell me, what's your relationship to the theater?

MRS. MASSEY: Ed, it's guilt by association only, I promise you. My husband and my daughter. But, believe me, my clothes have done a great deal of acting. Some of my clothes played Lady MacBeth, thank you, at the Brooklyn Academy of Music last week.

MASSEY: That girl of yours can use clothes all right.

MRS. MASSEY: She wears them real good.

MURROW: Ray---

MRS. MASSEY: Soorey the kids aren't here, Ed, but

interesting expedition this summer. He's going to fly up to the Arctic territories of Canada and fly over the North Pole. Of course, Canada owns a high segment of the North Pole, about 90 degrees. He's going to have a look at it. He won't go in that suit, though.

MURROW: Hey, how about the rest of your family? Where's Mrs. Massey?

MASSEY: Dorothy's out here, Ed. Darling, here's Ed.

MURROW: Evening, Dorothy.

MRS. MASSEY: Good evening, Ed.

MURROW: How are you?

MRS. MASSEY: Couldn't be better, thanks.

MURROW: Good. Tell me, what's your main interest to the theatre?

MRS. MASSEY: Mr. Ike's guilt by association only. I promise you. My husband and my daughter. Let's believe my clothes have done a great deal of nothing. Some of my friends played Lady Macbeth. There's an, as the Parisian journal Le Monde said last week.

MASSEY: That's right. If you can see the kitchen all right.

MRS. MASSEY: She wears them and you.

MURROW: Hey---

MRS. MASSEY: Sorry, the kitchen's over.

they're all married, grown up, and moved away. You know the way it is.

MURROW: So am I. Ray, you and your daughter appeared in a television play together just this week. Was it fun?

MASSEY: Yes, it was a lot of fun. It was on the Bob Montgomery Show and it was written by two dear friends of ours, and neighbors, the Carrolls, who live just across the way and one of the things that was most amusing about it was during the blocking out of the third act, there was a little bit of a disturbance and a short gentleman - rather swarthy - a well dressed gentleman - skated in on roller skates rather rapidly and jet propoelled right through all the sets, ended up at a table and started thumping the table like that. I then saw it was a chimpanzee and from the control room Johnny Newland, who was directing, couldn't see, and he said, "What's all the laughter about? We're behind time. What's happening?" So I said, "The producer just skated in across the stage." And everybody was at their ease.

MURROW: Two producers here just collapsed at that story.

MASSEY: Well, all right. He was captured by a couple of "Yes" men and taken back to his cage.

MURROW: Dorothy, I know that you're a corporation lawyer. Just what do you know about shoe business, though?

they're all married, grown up, and moved away. You know the way it is.

MURROW: So am I. Hey, you and your daughter appeared in a television play together just this week. Was it fun?

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MURROW: Two producers have just collapsed in that story.

MASSEY: Well, all right. In our rehearsal we had a couple of "Lila" men and taken back to play more.

MURROW: Interesting. I know that you're a very good lawyer. What do you know about Adlai Stevenson?

MRS. MASSEY: Well, Ed, I rather make it my business to know nothing. That comes naturally, mind you.

MURROW: Uh, huh.

MASSEY: She knows more than I do, Ed. I can tell you that.

MRS. MASSEY: That is the sweetest and whitest lie that ever went out on the Columbia Broadcasting System. No, Ed, there's a purpose to that. You see, if you know something, then you're apt to have one of those "informed" discussions and that can get all the way to Reno, you know. But if you don't know a thing about it at all, then it's just Mother shooting off her mouth and nobody gets mad. So I am a professional amateur.

MURROW: Ray, I know you have a special Lincoln corner in your home. Could we see it?

MASSEY: Oh, yes, Ed, it's right in here. Come on, darling, we'll go back into the living room.

MURROW: Ray, do you ever get tired of playing Abe Lincoln?

MASSEY: Oh, never, Ed. I'll play Mr. Lincoln as long as any people think that I can convey to them some of his character. I'm very proud to. I've got quite a lot of things, mementos that people have given me at odd times, but my prize possession, one that I'm deeply proud of, is this reproduction of a portrait that President Eisenhower painted from a photo-

graph of Mr. Lincoln, and I think it's a brilliant piece of work, and he sent it to me two years ago with the most wonderful letter on the back of it. I'm very proud of that.

MURROW: It's a lovely thing.

MASSEY: Yes, it is. I think it's got a great deal of that real sadness and nobility that Mr. Lincoln had.

MURROW: Ray, I know you have two sons. Where are they?

MASSEY: Well, my eldest son is a very, very busy and flourishing architect and married to a lovely Canadian girl out in Vancouver, and my youngest son is just about to graduate from Cambridge. And I have a daughter who is acting in his play, and I also have another member of our household that I'd like you to meet, Ed. Joe? Ed, this is Josephine Michigan and she has been in our household for 18 years and during those 18 years she has made us not only very, very comfortable, but also very, very happy.

MURROW: Good evening, Josephine.

JOSEPHINE: Good evening, Mr. Murrow.

MURROW: Josephine, I think, is the best cook in Connecticut and maybe New York, as I can attest from personal experience.

JOSEPHINE: Thank you.

MURROW: Josephine, what's that wolf you have with you there?

MASSEY: Oh, that wolf? Bonga. This is Bonga, Ed. He is the man in the white suit. Now, Bonga, you sit down.

MURROW: Can he do any tricks, Ray?

MASSEY: Well, Bonga, yes, he can and he has wanted to do this on television for years. Now, Bonga you are going to hold a biscuit and you are going to catch it. Now Bonga. He was given to us by Greg Peck about eight years ago, and Grandpa Peck is watching you in Hollywood, and your son in Providence is watching you, Bonga and you have one chance to be able to meet Lassie. Oh, he missed it. Your one chance is over.

MURROW: Try it again. No, try it again, Ray.

MASSEY: Oh, Ed.

MURROW: Even money he makes it this time.

MRS. MASSEY: He'll be a dog ~~murderer~~ burger in the morning.

MASSEY: Now what do you think of Pacasso, old boy? So long, Bongie. You can have one for free. Sit down, boy.

MURROW: Well, you know, if you can bat 500 you can lead the league. Ray, you're always busy in one medium or another. Anything new coming up for you?

MASSEY: Yes, Ed. In about two weeks I'm going out to Hollywood to do a picture called Omah Ki Am and the people of Paramount haven't got my measurements complete and some of them, I'm afraid to say, have altered in the last few

years and so they sent me some measurements to fill in. Well, they were peculiar - oh, hips, knee, and inside knee and all this sort of thing. I didn't know what they meant and so I went down to the village tailor in Wilton and said to him, "Look, will you interpret these things." He said, "Well, yes, what kind of a suit are you having made?" So I said, "Well, 15th Century Persian." He said, "Oh, I see," and he opened a drawer and pulled out a costume of 15th Century Persian. That's Wilton, Connecticut for you, Ed.

MURROW: Dorothy, is it true that Ray is absent-minded?

MRS. MASSEY: Oh, that's the Lord's truth. Looking over some cancelled checks that really happened, I found some that said, "Yours sincerely, Raymond Massey."

MURROW: I believe you.

MASSEY: I'm afraid so, Ed.

MURROW: Dorothy, thanks very much for letting us comeand visit you tonight.

MRS. MASSEY: Thank you, Ed.

MURROW: Thank you, Ray.

MASSEY: Thank you, Ed, very much.

MURROW: And thank you, Bongo, too, and say good night to Josephine, please.

MASSEY: I will, Ed.

MRS. MASSEY: Thank you, Ed.

years and so they sent us some measurements to fill in. Well, they were peculiar - oh, bips, bows, and inside lines and all this sort of thing. I didn't know what they meant and so I went down to the village tailor in Milton and said to him, "Look, will you interpret these things." He said, "Well, you what kind of a suit are you having made?" So I said, "Well, 18th Century Persian." He said, "Oh, I see," and he opened a drawer and pulled out a costume of 18th Century Persian. That's Milton, connected for you, Ed.

MERROW: Dorothy, is it true that you're engaged -

MRS. MACKEY: Oh, that's the [illegible] over some nonsense about that really happened. I'm [illegible] that said, "Take silverware, Raymond Massey."

MERROW: I believe you.

MACKEY: I'm afraid so, Ed.

MERROW: Dorothy, [illegible] can't [illegible] command plays you tonight.

MRS. MACKEY: Thank you, Ed.

MERROW: Thank you, Ed.

MACKEY: [illegible]

MERROW: [illegible]

night to [illegible] please.

MACKEY: [illegible]

[illegible]

MASSEY: Thanks ever so much.

MURROW: Thanks and good night.

MRS. MASSEY: Good night, Ed.

MASSEY: Good night, Ed.

MURROW: We'll be back in a moment.

PERSON TO PERSON with EDWARD R. MURROW
Guests: PAUL WINCHELL and FAMILY and
MR. and MRS. RICHARD J. WALSH
(Pearl Buck)
Friday, March 16, 1956 - 10:30 P.M.

MURROW: Good evening. I'm Ed Murrow. The name of the program is PERSON TO PERSON. It's all live; there's no film. Tonight we'll be going for the first time to Bucks County, Pennsylvania and the home of writer Pearl Buck and her family, and then we'll move on to Larchmont, New York, where ventriloquist Paul Winchell and his family will be waiting for us. We'll be ready to go in exactly 30 seconds.

(Commercial)

MURROW: Pearl Buck and her husband, Richard Walsh, represent a union of business as well as marriage. She writes the books, most of them dealing with life in China, and her husband publishes them. He's been head of the John Day Publishing Company for the past thirty years. Together, they have contributed much to world literature. Miss Buck is the first American woman to win the Nobel Prize in literature. She comes from West Virginia, but spent much of her life in China, where her parents were missionaries. Her first book was published in 1930; her most recent, and her first historical novel, is "Imperial Woman", about the Empress Dowager of China. It's now running in "Woman's Home Companion," and will be out in book form early next month.

Pearl Buck and her husband live in this house in

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Pearl Buck and her husband live in this house in

Bucks County, Pennsylvania. Their home is on four-hundred acres and is called Green Hills Farm. It's near Perkasie, about thirty miles North of Philadelphia. They've lived here for almost twenty-one years.

Good evening, Mrs. Walsh.

MRS. WALSH: Good evening, Mr. Murrow.

MURROW: Good evening, Mr. Walsh.

WALSH: Good evening, Mr. Murrow.

MURROW: Mrs. Walsh, I was just talking about your four-hundred acres. I know that your most famous crop is books, but what else do you grow or raise?

MRS. WALSH: Well, we grow, let's see-- cows and we have lots of children.

MURROW: Mr. Walsh, you are Pearl Buck's first and only publisher, is that right?

WALSH: Originally so, yes.

MURROW: Did you see a Nobel Prize winner in her first book?

WALSH: Oh, I can't say I saw better than the Book of the Month Club, and later I saw a Nobel Prize winner.

MURROW: Well, Mr. Walsh, who was the more excited, when your wife won the Nobel Prize, she or you?

WALSH: Oh, I'm sure I was.

MURROW: Mrs. Walsh, -- Pearl Buck-- just how many books have you written?

MRS. WALSH: I never can remember, Ed. I really don't know because I'm afraid I haven't counted.

MURROW: Pearl, what was it like growing up in China?

MRS. WALSH: Well, it was really lots of fun, Ed, because people love children there. Of course they do everywhere, but they do especially there, and they didn't believe in punishing children, so it made life very cheerful, let's say.

MURROW: And you don't think the lack of punishment spoiled them?

MRS. WALSH: No, I think it was wonderful.

MURROW: Well do you think that you'll ever write a book with an American setting?

MRS. WALSH: Well indeed I will, and I shall. In fact, I'm already on my way.

MURROW: Well, Mrs. Walsh, where do you do your work-- where do you write your novels?

MRS. WALSH: Well, I'll show you. Let's go down here into the library and I'll show you my old Chinese desk that I had brought from China after I came to live in the United States. This old desk is where I wrote all my first books and I suppose the very first one was the biography of my mother.

MURROW: Yes--

MRS. WALSH: And "The Good Earth" and all the early novels were written in here, and this view was facing a great

big window in the attic of my Nanking, China, home, and I used to look over the City Wall and up the Purple Mountain.

MURROW: Tell me, do you do your writing on a regular schedule?

MRS. WALSH: Oh, I do indeed. Of course, now I confess, I write in a much more business-like space. We'll go this way into my office. As a matter of fact, I write at 8:00 o'clock in the morning, and sit at my desk more or less until 12:00 or 1:00 o'clock, as the spirit moves, or doesn't move.

MURROW: Where exactly are we now?

MRS. WALSH: Well, now we're going through the passage between the house and the three offices.

MURROW: Uh huh. Tell me, do you ever go back and read any of your books again once they've been published?

MRS. WALSH: No, I never, never, do. I never have. I'm always rather bored by the thought, I think. Ed, this breezeway opens up, by the way, to the swimming pool-- a small swimming pool-- and a rose garden, in the summer.

MURROW: Uhhuh.

MRS. WALSH: It's rather nice.

MURROW: Have you got much snow down there tonight?

MRS. WALSH: Oh, it's simply terrific. It's the most snow we've had all winter.

MURROW: Uh huh. Pearl Buck, would you say that women here in America have a greater or lesser opportunity than

in most other countries?

MRS. WALSH: Well Ed, in my office at this moment I think I would say that we have more opportunity here than any women in the world. We can do as much as we like, and I'm not quite sure that we're always awakened to all that we can do, but we have wonderful freedom.

MURROW: What is the bust there in front of you?

MRS. WALSH: Well, you know, sometimes you get tired of making people on paper and so you make them out of plaster or some sort of composite. I've done-- I used to do more than I do now of my children's heads. This is my older daughter, Janet. That's my Harvard son, he's now eighteen, and he's struggling through the blizzard and I don't think he's going to make it, Ed.

MURROW: Oh, I'm sorry.

MRS. WALSH: And that's my little daughter over here, who's now eighteen.

MURROW: Uh huh. This is a very unusual room. It's a-- what is it overhead there, Mrs. Walsh?

MRS. WALSH: Oh, that's quite a famous-- You mean this up here?

MURROW: Yes.

MRS. WALSH: That's a piece of Chinese idiograph writing. You know the Chinese write a sort of pictograph. It's beautiful writing, and this was written by one of the great

in most other countries?

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MURROW: Oh yes. This is a very unusual [illegible]. It's a-- what is it overhead there, Mrs. Walsh?

MRS. WALSH: Oh, that's quite a figure-- [illegible] this up here.

MURROW: Yes.

MRS. WALSH: That's a piece of Chinese lettering writing. You know the Chinese write a sort of pictorial [illegible] beautiful writing. And this was written by one of the great

writers of China who was famous for his handwriting. He wrote this especially for me. He's dead now. But, especially because it has a passage which we used to both enjoy, beginning here.

MURROW: Uh huh.

MRS. WALSH: (Read Chinese passage) -- translated as follows: "Under heaven, all are one family." He wrote that and sent it to me, where it hangs over my window in Pennsylvania.

MURROW: Uhhuh. Mrs. Walsh, what accounts for your special interest in children?

MRS. WALSH: Oh, I think because I just love them anyway, but I suppose living in China where the children were considered so important as continuing life, and keeping things going, you know.

MURROW: Yes.

MRS. WALSH: And I've always had that feeling about children.

MURROW: It seems to me that I read somewhere that you've started an Adoption Agency. Is that right?

MRS. WALSH: Yes, I began it in a way, but this whole wonderful community in which we live has really done it, but we do have children. I've received children here from all over the United States who are Americans, but are Asian or part Asian ancestry. Of course they are adoptable. At first we thought they weren't,

MURROW: Yes--

writers of China who was famous for his handwriting. He wrote this especially for me. He's dead now. But, especially because it has a passage which we used to both enjoy, beginning here.

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MRS. WALSH: Yes. I began it in a very, very, very small way. The whole wonderful community in which we live has really done it, but we do have children. I've received children here from all over the United States who are Americans, but are Asian or part Asian ancestry. Of course they are adoptable. We like to think they remain.

MURROW: Yes--

MRS. WALSH: But we have a long waiting list of parents now, and the great problem is we don't have enough babies, like most agencies.

MURROW: Uh huh. And you are doing some work with mentally retarded children, aren't you?

MRS. WALSH: Yes, I am, and always will do that, because my first child is mentally retarded, which I think you know, and she's had a very happy life in a training school in Vineland, New Jersey, and I'm happy to tell you that the training school at Vineland, New Jersey, is establishing a National Center of Research into the causes of this-- of mental retardation. You know, it's not inherited, as so many people used to think.

MURROW: Yes, I know.

MRS. WALSH: There are many, many causes for it and there's very little research been done on it.

MURROW: Well, you are interested in so many causes. What ones interest you in addition to children?

MRS. WALSH: I'm really not interested in causes. You won't believe that, but it's true, because I think I'm interested in people and when I get to know this person or that person I somehow get led on into doing things, but I'm not really much of a person for causes in the pure theoretical sense I'm afraid.

MURROW: Well, it's people, and it doesn't matter what race, religion or anything else, is that it?

MRS. WALSH: Oh no, of course not.

MURROW: Mrs. Walsh, where's the rest of your family?

MRS. WALSH: Well I grieve to say that our sons are not here so we have some daughters here but no sons. Richard is at college in Ohio, and John is in Vermont, and my stepson Richard, Jr. is in his home at Scarscale, I suppose, but our girls are over there with Mr. Walsh and if you'll go on over I'll join you in a few minutes.

MURROW: Good. Thank you. Mr. Walsh--

WALSH: Yes--

MURROW: I see that you have part of your family with you.

WALSH: Yes.

MURROW: Could we meet them, please?

WALSH: Yes. This is my oldest daughter, Natalie.

MURROW: Good evening.

NATALIE: Good evening, Mr. Murrow.

WALSH: And this is my youngest daughter, Jean.

MURROW: Good evening, Jean.

JEAN: Hello, Mr. Murrow.

WALSH: And this is Henriette, who is even younger

MURROW: Hello, Henriette.

HENRIETTE: Good evening, Mr. Murrow.

MURROW: How are you tonight?

MRS. WALSH: Oh no, of course not.

MURROW: Mrs. Walsh, where's the rest of your family?

MRS. WALSH: Well I grieve to say that our sons are not here so we have some daughters here but no sons. Richard is at college in Ohio, and John is in Vermont, and my stepson Richard, Jr. is in his home at Scarsdale. I suppose, but our girls are over there with Mr. Walsh and if you'll go on over I'll join you in a few minutes.

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MURROW: Good evening.

NATALIE: Good evening, Mr. Murrow.

WALSH: And this is my youngest daughter, Jean.

MURROW: Good evening, Jean.

JEAN: Hello, Mr. Murrow.

WALSH: And this is Henrietta, who is my [illegible]

MURROW: Hello, Henrietta.

HENRIETTA: Good evening, Mr. Murrow.

MURROW: How are you tonight?

HENRIETTE: Fine, thank you. How are you?

MURROW: Fine. Have you been out playing in the snow today?

HENRIETTE: No, I'm afraid not, sir.

MURROW: You haven't.

HENRIETTE: No.

MURROW: Well perhaps you'll have a chance tomorrow. Natalie, are you keeping count of the grandchildren?

NATALIE: Well, I try to keep count of the two that belong to me. Luckily there are only six in this first generation.

MURROW: Jean, your parents tell me that you're studying to be a kindergarten teacher, is that right?

JEAN: Yes sir. I'm a sophomore at Westchester State Teachers College in Pennsylvania.

MURROW: Well is it true that your interest in children probably has rubbed off from your mother, wouldn't you think?

JEAN: Yes sir, it has.

MURROW: You couldn't be around her very long without becoming interested in children, could you?

JEAN: That's right.

MURROW: Henriette--

HENRIETTE: Yes sir.

MURROW: Have you done any thinking about what you

HENRIETTE: Fine, thank you. How are you?

MURROW: Fine. Have you been out playing in the snow today?

HENRIETTE: No, I'm afraid not, sir.

MURROW: You haven't.

HENRIETTE: No.

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JEAN: Yes sir, it has.

MURROW: You couldn't be around her very long without becoming interested in children, could you?

JEAN: That's right.

MURROW: Henriette--

HENRIETTE: Yes sir.

MURROW: Have you done any thinking about what you

want to be yet?

HENRIETTE: Well, when I grow up, I decided that I want to be a writer.

MURROW: You want to be a writer.

HENRIETTE: Yes, sir.

MURROW: And what sort of a thing are you going to write?

HENRIETTE: Well, all kinds of stories.

MURROW: Have you written any stories yet?

HENRIETTE: Well, one.

MURROW: What was it about?

HENRIETTE: It was about a little girl.

MURROW: What happened to her?

HENRIETTE: Well, everybody wanted to marry her except they said she was too young, so an old woman said she would take care of her.

MURROW: Uh huh.

HENRIETTE: And one day she told Tina to weave her a piece of cloth the best she could, and so the woman took her to the King, and the King wanted her to come right away and so he took the girl for a Queen and he married her.

MURROW: And you wrote that yourself?

HENRIETTE: Yes sir.

MURROW: Oh, good. I should like to read that sometime. Is Mrs. Walsh back yet?

want to be yet?

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MURROW: You want to be a writer.

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MURROW: And you wrote that yourself?

HENRIETTE: Yes sir.

MURROW: Oh, good. I should like to read that sometime. Is Mrs. Walsh back yet?

MRS. WALSH: Yes, I'm right here, Ed. Thank you, Natalie.

MURROW: Pearl--

MRS. WALSH: Yes.

MURROW: You've had a lot of experience raising children, and now, grandchildren, and are you raising your children any differently than your parents raised you?

MRS. WALSH: Well, I think I am, in a way, although my parents raised me in rather a Chinese fashion. I perhaps have raised my children a little bit that way, too. For example, Ed, in tattling, you know?

MURROW: Yes--

MRS. WALSH: I discovered that in America you are not supposed to tell-- children are not supposed to tell when any rules are broken, but I was brought up in the Chinese fashion where if a rule were broken you should go and report to the person in charge-- teacher or parent. I frankly believe in that, because if you make the laws in a democracy, it seems to me, you should be responsible for seeing that they are kept. You should not just talk around, of course, but you should go and report to the person in charge. I still believe that I'm right about that, tattling or no.

MURROW: I think you are too, but I think we're in a minority. Tell me, you worked your way through college, didn't you?

MRS. WALSH: I did, partly, yes. By tutoring, I might say. And sometimes only keeping a lesson or so ahead of the person I was tutoring. I can't say I was a great success at it, but anyway, I made some money, and I've seen things.

MURROW: Mr. Walsh, I meant to ask you before, is Mrs. Walsh a good cook?

WALSH: She's an excellent Chinese cook and an excellent American cook.

MURROW: A Chinese cook. Where do you get the ingredients?

MRS. WALSH: I get them in Chinatown. You can get wonderful things in Chinatown-- almost everything.

MURROW: Uh huh. Well, thank you very much indeed, Mr. and Mrs. Walsh, for letting us come and visit you tonight. It's been very pleasant. Good night.

MRS. WALSH: Good night, Ed.

WALSH: Good night, Ed.

MURROW: Good night, Henriette.

HENRIETTE: Good night.

MURROW: And thank you very much for that story. I enjoyed it very much.

HENRIETTE: You're welcome, sir.

MURROW: Thank you. Good night.

HENRIETTE: Good night.

MURROW: Good night.

(Commercial)

MURROW: Paul Winchell is one of the most versatile ventriloquists in show business. At 33, it's been a long and sometimes difficult road. As a youngster, Paul developed an interest in woodwork, sculptures and paintings, and at 15, he got a big break. He won a Major Bowes amateur contest. That started a series of performing dates around the country-- it led him to the best theatres and supper clubs in the land. Seventeen years ago, Paul's partner, Jerry Mahoney, was born. Together they've played radio and television, entertaining millions of Americans, young and old. Mr. and Mrs. Winchell and their youngsters, nine year old Stephanie and two and a-half year old Stacey, live in this hillside house in Larchmont, New York, about twenty-five miles from Manhattan. It is here, too, that Jerry Mahoney retires for rest, recuperation, and repairs.

Good evening, Paul.

WINCHELL: Hi, Ed. It's a pleasure to have you visit my home.

MURROW: Thank you.

WINCHELL: Not only that, it's a great kick to be doing a television show at home.

MURROW: What are you up to-- doing your homework?

WINCHELL: Well, in a way. I try to do some diversified reading-- some science, some national history, and even some comic books to sort of keep abreast of the interests of

children.

MURROW: I wanted to ask you about that. You spent years playing to adults, and now you're doing a children's show. How come?

WINCHELL: Well, actually I observe my own daughter and I discovered that television seems to belong to the youngsters during the early afternoon and morning, and I decided that I'd just like to join them, and so I have this children's show every Saturday at 12:00 o'clock for Tootsie Roll. That's Eastern Standard Time.

MURROW: Well now, let's go back to the beginning, Paul. How did you get this (I suppose I might call it) pleasant affliction of a dummy on your knee?

WINCHELL: Well, I was going to school, to an Art School, and I was studying commercial art, which included sculpturing and puppetry and wood carving, and at the same time, coincidently I became quite interested with ventriloquism. I saw a small ad in a magazine, and I imagine you've probably seen the same ad, Ed, It said: "Send a dime, and surprise your friends, throw your voice, and we'll send you a little "ventro" whistle."

MURROW: Uh huh.

WINCHELL: Well, I sent the dime, and I received a whistle. The instructions said that after a while I'd be able to throw my voice into a trunk, and I found that I couldn't

throw my voice into a trunk, not even a big trunk. I could just produce a sort of a whistle with it, but I-- it sort of kindled my interest in the art of ventriloquism, and I decided to work it out for myself. I went to the various libraries and got some books on the subject and I became a ventriloquist, and while attending Art School I created the original Jerry Mahoney and my principal got word of this hobby with which I was engaged, and he suggested that I try out on the Major Bowes' Program, which was a very big program at that particular time.

MURROW: And that's where you really got your first big break, wasn't it?

WINCHELL: That's right. I won the program. Oh incidentally, I have a copy of the recording of the initial broadcast that I performed on the Major Bowes' Show. I wonder if you'd come with me, I'd like youto hear it, Ed.

MURROW: That will bring back old days. Yes.

WINCHELL: Yes sir, I have it down here. I guess many of the youngsters today don't recall the Major Bowes' program, but it's on the air now as the Original Amateur Hour, with Ted Mack.

MURROW: Uh huh.

WINCHELL: And I have a recording of that broadcast right here that I would like you to listen to. (Played recording) Voice of Major Bowes-- "Paul Winchell, a ventriloquist, from Cleveland, and he sings a parody on "The Moon Got in

my Eyes" from Bing Crosby's picture "Double or Nothing". Now, how old are you, Paul?

"I'm fifteen, sir, and I'm studying puppetry."

MURROW: Your voice has changed.

WINCHELL: I was very young at the time.

(Conversation on recording being played)

That's not my worry now.

(Conversation on recording:) Major Bowes: "Tell us about your puppet. What's your dummy's name?"

Winchell: "Well, I call my dummy Jerry. He has a cardboard body and a wooden head. He wears my shirt and my trousers, my father's tie, my sister's shoes and stockings, and my father made a jacket."

Major Bowes: "I see. A straight jacket. That's quite an idea."

Winchell: "So you see, Major, it makes Jerry almost one of the family. He sits on the sofa, and mother doesn't mind, because he hasn't an appetite."

Major Bowes: "All right, now--"

WINCHELL: Well, that's the introduction to the initial broadcast almost twenty years ago, Ed.

MURROW: It certainly brings back memories.

WINCHELL: Yes, it sure does for me.

MURROW: Paul, did I hear the late Major say that you were from Cleveland?

WINCHELL: Well, yes, but I'd like to make some intrigue out of it, but actually I-- it was a mistake in the questionnaire, and I'd like to apologize to the people of Cleveland and to say that I would like very much to have been born in Cleveland, and if the occasion should ever arise again, I'd be more than glad to.

MURROW: Well, Paul, I gather we're now in Jerry Mahoney's part of the house. Is that correct?

WINCHELL: Well, yes. This is my workshop, Ed. It's comparatively small, but most of the equipment I have and most of the things I work on are sort of compact. You'll notice here I have the various assorted parts. I have hands here, and I have some beginnings of heads, some heads down through here,

MURROW: What do you need so many heads for?

WINCHELL: Well, in the event that something should happen during a program, as one did-- a string broke on me, and you just switch over. As a matter of fact, here's a Jerry that I'm just working on, but I haven't quite completed it yet,-- (Threw voice: "But you're going to finish it, aren't you?" "Oh, I certainly am." "Thank you." "You're welcome." "Why don't you comb your hair?" "I haven't got a comb." "Why don't you use your father's comb?" "He has no hair.")

And here's another one that I'm just completing. I'll get this wig out of the way. This is Jerry's pal, Knucklehead. And Knucklehead is just being completed right now.

(Threw voice again: "Knucklehead, would you like to meet Mr. Murrow?" "Who, me?" "Yes." "When?" "Now." "Where?" "Here." "Who." "You?" "Me?" "Yes.") -- Laughter. What's the matter. I didn't finish yet. And of course, I have quite a few bodies, Ed. As you can see them around here. Oh, here's a little dummy of me that we use on the show occasionally.

MURROW: Yes.

WINCHELL: And, here's a cowboy outfit. Here's another body right here. The reason for all these bodies is that during a show, when we have to make costume changes, it would take too much time, so consequently all of the bodies are dressed prior to the show--

MURROW: Oh yes.

WINCHELL: and we just switch the heads, which is something I wish I could do. It would make it that much simpler. Here is some of Jerry's wardrobe. I have quite a few more outfits for him up in the attic, but this is the stuff he is currently using, and all of his chapeau is right here, from the high hat to right down to the pith helmet, the cowboy and the turban.

MURROW: Well, Paul, I imagine that Jerry has been of some help to Mr. and Mrs. Winchell and the two little Winchells. Is that right?

WINCHELL: Well yes, he has. As a matter of fact, the family is waiting upstairs, Ed. I'd like you to come up and

meet them.

MURROW: Good.

WINCHELL: They're right up here in the living room, and they're very, very anxious to meet you, all of them. It's right around this corner.

(Threw voice again: "Hey wait a minute." "Jerry, what are you doing up here?" "What show is this? This is Your Life?" "This happens to be Ed Murrow's Person to Person." "Oh, Ed Murrow." "Yes." "Oh, he's great. He's terrific. He's sensational. Who is he?" "Jerry, you're acting very stupid tonight." "Well, I'm a dummy, what's your excuse?")

He's all over the house, Ed. Look, right in here is the living-room. This is the dining room. Here's the living room, and now I'd like you to meet my family, Ed. This is my wife, Dorothy.

DOROTHY: Hi, Ed.

MURROW: Good evening, Mrs. Winchell. How are you?

DOROTHY: Fine, thank you.

WINCHELL: And this is my daughter, Stephanie.

MURROW: Hello, Stephanie.

STEPHANIE: Hello.

MURROW: How are you?

WINCHELL: And this is my son, Stacey.

MURROW: Hello, Stacey.

WINCHELL: Stacey, say hello to Mr. Murrow.

MURROW: How are you?

STACEY: Hello, Mr. Murrow. (Winchell threw voice)

MURROW: Mrs. Winchell, I assume that Stephanie and Stacey are not a great problem around the house, but what about Jerry. Does he cause much trouble?

DOROTHY: Oh, Jerry is no trouble at all, Ed. As a matter of fact, it's a financial pleasure to have him here.

MURROW: Stacey, are you and Jerry good friends?

WINCHELL: I think Stacey is getting ready for some action, Ed.

DOROTHY: Yes.

MURROW: Are you good friends with Jerry?

STACEY: We're good friends.

WINCHELL: Well, he should like him. He always wrestles with him. You do like him, don't you?

STACEY: Yeah.

MURROW: Yeah. Do you like Jerry, Stacey?

WINCHELL: He's up pretty late.

MURROW: Stephanie--

STEPHANIE: Yes.

MURROW: What's your big interest in life?

STEPHANIE: Oh, I like to go horseback riding, and I take dancing lessons, and piano lessons.

MURROW: And you like going to dancing classes?

STEPHANIE: What?

MURROW: Do you like going to dancing classes?

STEPHANIE: Yes.

WINCHELL: As a matter of fact, she's doing very, very well in piano, Ed. Would you like to hear her play something?

MURROW: I would.

WINCHELL: Stephanie, would you play something?

STEPHANIE: Yes.

WINCHELL: She's getting ready.

STEPHANIE: I'll play just about eight lines.

WINCHELL: All right, go ahead.

(Stephanie played the piano)

Very good.

MURROW: Very nice. Thank you very much. Are you taking lessons too?

WINCHELL: Well, Stephanie is taking most of the lessons. What happened. Where's the crowd?

MURROW: I think we have lost the light.

WINCHELL: Ed, I've only had a few lessons but I'll try my darndest to play in the dark. Let me see. (Plays the piano.) Wait a minute, I'll get it. There we are. (Played some more.) See, that's where I was struggling.

MURROW: Paul, I think it was Jerry who turned out the light when you started to play. (Laughter)

WINCHELL: Well, I don't play too well, Ed, but I have an awful lot of fun with it, really.

MURROW: Well, we're back again now, anyway. Mrs. Winchell, were you ever in show business?

DOROTHY: A very short-lived career, Ed. I met Paul several months after I finished school, and a short time afterwards we were married, and I just never cared too much about working after that.

MURROW: You'd rather raise a family. Is that right?

DOROTHY: That's right.

MURROW: Paul, I found it very difficult at times to just talk with one voice on radio. What's the secret of being a ventriloquist?

WINCHELL: Well, it's quite an involved subject, actually, but maybe I can break it down for you and give you a sort of a capsule version of ventriloquism as briefly as I can. There are two types. There is the distance voice and the voice you use for the dummy. Actually, both voices are made with the same diaphragm type of pressure. For example, the telephone might be: (Threw voice) "Hello" "Hello" "I'd like to talk to Ed Murrow." "He's not here right now." "When will he be there?" "Well, he'll be here shortly." "Okay, good-bye". "Good-bye." Now that's the distance type of voice which is also effective when you're outside for throwing your voice great distances.

Then, there's the voice you use when you work with the dummy. This voice is still the diaphragm type of voice as against the easy voice that comes out normally. (Threw voice) "And Jerry's voice that squeezes out." It's mostly diaphragm.

MURROW: Uh huh.

WINCHELL: And lip control. You learn to pronounce certain consonants in a different way.

MURROW: I'm going home and practice. Thank you very much Paul. Good night, Dorothy.

DOROTHY: Good night, Ed.

MURROW: Good night, Stephanie.

STEPHANIE: Good night.

MURROW: Good night, Stacey. Where's Stacey?

DOROTHY: He flew the coop. (Laughter)

MURROW: Good night. Thank you very much.

WINCHELL: Good night, Ed. Thank you very much.

PERSON TO PERSON with EDWARD R. MURROW
Guests: ADMIRAL RICHARD E. BYRD and
RAYMOND LOEWY AND FAMILY
Friday, March 23, 1956 - 10:30 P.M.

MURROW: Good evening. I'm Ed Murrow. The name of the program is PERSON TO PERSON. It's all live; there's no film. Tonight we'll be visiting first with Adm. Richard E. Byrd in Boston, then we'll move on to the home of industrial designer Raymond Loewy and his family here in New York. We'll be ready to go in exactly 30 seconds.

(Commercial)

MURROW: Rear Admiral Richard E. Byrd is one of America's authentic heroes. He can look back on careers of adventure and exploration, as a military man, a pioneer naval aviator, scientist, and also as a visionary, who first saw the value of the great uncharted Antarctic. Admiral Byrd was the first man to fly over the North Pole, first over the South Pole. His expeditions have explored more unknown areas in the Antarctic than explorers of all other nations combined.

Admiral Byrd is a native of Virginia, brother of Virginia Senator Harry F. Byrd. For fifty years the Admiral has traveled to remote parts of the world seeking to learn and unlock secrets for himself, his country, and mankind. Only recently he returned from his seventh Polar Expedition; his fifth to the Antarctic. The Admiral is officer in charge of all phases

of American activities in that area. He holds the Congressional Medal of Honor and most other medals a grateful Government can bestow.

When Admiral Byrd is not away on assignment, he makes his home in two of these five-story red brick houses on the Charles River Basin of Boston's Back Bay. The Admiral and Mrs. Byrd have lived here since they were married, forty-one years ago. Their son and three daughters grew up here. Good evening, Admiral Byrd.

BYRD: Good evening, Ed.

MURROW: Welcome home.

BYRD: Thank you.

MURROW: Tell me, how are things down in the Antarctic?

BYRD: Well, just as chilly as ever.

MURROW: Admiral Byrd, I recall that last Fall I think you told a reporter that the foot of woman has never stepped on the shores of Little America-- the most peaceful and quiet place in the world. Is that still a fact?

BYRD: It's still quiet and peaceful, Ed. I made that statement in Baltimore while I was on my way down to the Antarctic. A few hours later I landed in Dallas, Texas, and I was surprised when I got off the plane, for a little while, to find that I was picketed by some good-looking, blonde young ladies-- models. They had all sorts of things written on placards.

One of them said that "Admiral Byrd was down on women." Another one said: "Admiral Byrd, I'll get my parka, and I'm ready to go." The third one said: "Admiral Byrd, try me."

MURROW: Well, Admiral, I've often read your references to the beauty of that land, one that is so strange to many of us. What is the most beautiful thing you've seen in those long perilous periods you've camped down there?

BYRD: I think it was during the long winter nights, when I occupied a little hut between Little America and the South Pole. There was no dust there, and the heavenly bodies were very bright, indeed. I remember once when the Aurora Australis, that brilliant light that sometimes covers the sky, started out a brilliant blue. It looked ten times more brilliant than any moon I had ever seen, and then covered the whole sky with all its lights and colors of the rainbow. That was a very beautiful thing.

MURROW: How would you compare your most recent trip to Antarctica with that first expedition of yours nearly thirty nears ago?

BYRD: Well Ed, I have a model of the first ship I used, and I'll show you that one.

MURROW: Good.

BYRD: This ship has 200 horsepower, and the ship we had this time, the Icebreaker, 21,000 horsepower, so you can see the enormous difference between the two. The first plane we

used, if any one of the three engines would stop, down it would come, and in this expedition, the R 5 B, one engine could stop and the plane would keep going and went about four times as fast as the old one. Quite a difference!

MURROW: Suppose you had snow tractors and all that sort of thing this time too, didn't you?

BYRD: Yes, snow tractors and a set of dogs.

MURROW: Yes.

BYRD: I still think the dogs are pretty good.

MURROW: Admiral, I know the Antarctic has been described as being about as big as the United States and Europe, combined. How much of it has been explored by now?

BYRD: That's an interesting subject. Come with me into my study and I'll show you.

MURROW: Good. Does Mrs. Byrd help you in the preparations for your trip?

BYRD: She always helps me and always backs me up. She goes into great detail and keeps the home fires burning while I'm away. I think that if any credit is due, for the things we've done, that my better half would deserve much more credit than I do. And so, of course, I'm a lucky man.

MURROW: And she also refuses all publicity, doesn't she?

BYRD: Yes, she does. You can't make her pose.

MURROW: Admiral Byrd, just how much of the Ant-

arctic had actually been seen before your first expedition?

BYRD: Here's a globe of the world with the Antarctic as it used to be. You can see that the outlines are not known of the continent. This is unknown ice. It is a rare and unknown continent. That's the way it was before we got there. This part was known and this part, and since then we have-- this is 6 million miles-- 6 million square miles in area.

MURROW: Yes, sir.

BYRD: -- about the size of the United States, and we have discovered quite a bit of that since 1928 when we started.

MURROW: Admiral Byrd, just what was the main purpose of your latest expedition-- Operation Deep Freeze?

BYRD: The main purpose was to act as logistical support to carry the equipment down to the international geophysical year.

MURROW: How-- would you explain to us--

BYRD: --and also to explore some of the unknown areas.

MURROW: Yes, sir. This phrase "international geophysical year", would you explain that for us a little bit?

BYRD: Yes. That's a scientific effort put on by forty-five nations simultaneously, and it lasts for three or four years. We won't be finished until about 1960. It's a tremendous effort.

MURROW: Well, it's rather remarkable in these

days, isn't it, to get forty-five nations working together on anything?

BYRD: Yes, and work smoothly in all branches of science, and these simultaneous meetings on weather, seismology, cosmic rays, magnetism, etc., etc., will be of great value, I feel certain, to the generations to come. A Dr. Kaplan, Joseph Kaplan, is head of the international part of the United States, and he of course will contribute tremendously. Now, I am impressed by the appearance of good will of these nations working together. We've already had three meetings in Europe, shall continue to have them, and all over the world are these stations (there will be 1500 of them all over the world) taking simultaneous readings. The readings taken in the Antarctic will be a little more important than most places in the world, because it's more unknown.

MURROW: Yes, sir. Then it's your feeling that the expedition did accomplish it's mission.

BYRD: Yes. In exploration entirely. Not quite all the bases we had anticipated, but we'll get those up next Antarctic Spring.

MURROW: Well, Admiral Byrd, I had a letter this morning from the Fourth Grade at Tuckahoe, and they have some questions for you, and-- are you braced for them?

BYRD: Yes, some of those questions, Ed, are very hard to answer sometimes.

MURROW: Well, the first one says: "What do the penguins feed on?"

BYRD: Well, I can answer that one. The little penguins, the adulles, feed on shrimp from the water. The Emperor Penguins, that are about three feet high, feed on fish, but they stay there the whole winter, and keep the ice open so that they can dive under the ice and get the fish. I think it's remarkable, Ed, that any creature can do that.

MURROW: Well now, this is one that I like. It says: "What was the depth of the highest snow?"

BYRD: The highest snow we found was a plateau about 13,500 feet. The snow around may be two miles, I can't answer that exactly. Two miles deep.

MURROW: Next question, from the Fourth Grade. "Could you spend a life-time in Antarctica?"

BYRD: I don't believe you could. It's a little too chilly.

MURROW: "What does the South Pole really look like?

BYRD: It's 10,000 feet high; that is, above sea level, but it's really a small plain. There's no pole there.

MURROW: There's no pole sticking out.

BYRD: No pole sticking out.

MURROW: What's the coldest temperature you've ever been in?

BYRD: Well at the advance base, the time I happened to be foolish enough to find myself alone, I recorded a temperature of 83° below. The machine was out of commission then, (the apparatus), I think it got down to about 90° below.

MURROW: Well now, Admiral Byrd, my own question. How do you communicate or explain say, to a student in Florida, just what 85° or 90° below is like?

BYRD: Well I think I would tell him that when he went outside, out in the open, that his nose would freeze immediately. Then he would take his hands out of his mittens-- you always wear mittens down there-- and try to warm up the nose and get the ice out of it, and his hands would freeze. Then your ears freeze, then you'll notice that your breath freezes as it comes out and forms crystals in the air. There's no cover over your head.

MURROW: Yes sir.

BYRD: Things like that. That's the way I'd answer.

MURROW: Admiral, at what age did you first become fascinated with what was on the other side of the hill?

BYRD: Well, quite young. About 12 years old, I got interested.

MURROW: Well, did you start exploring then?

BYRD: Yes, I did. I persuaded my mother and father to allow me to go around the world by myself, and I

landed in the Phillipines. I liked it so much there I stayed about eight months, and there was a friend of mine there too. But that experience was good for me, I think.

MURROW: And when did danger, as such, become attractive to you?

BYRD: Well I wasn't exactly conscious that it was attractive, but I think that I was very foolish-- foolish enough to get a sort of a kick out of danger, and my poor father said several times "I don't think you'll ever reach the age of twenty." So, I was a pretty foolish youngster, I'm afraid.

MURROW: What would you say to youngsters who would like to follow the type of adventurous life that you have, Admiral Byrd?

BYRD: Ed, I'd feel very keenly that no matter what a man goes into in life, that as a youngster and even later on, he should be up against things: should have a tough time somewhere in connection with something that is good in the world.

MURROW: Good. Admiral Byrd, I think it was about twenty-two years ago when you started to live alone at an advance base for about five months. Many of us recall that story of your experiences and how you almost lost your life. I wonder, did you make any non-scientific discoveries in that period that have served you through the years?

BYRD: Yes, I did, Ed, I think. I wrote it down in my diary, and if I may, I'll read that to you.

MURROW: Thank you.

BYRD: "It was in the middle of the long winter night. The day was dying-- the night, being born, was born; but with great peace, harmony-- that was it. That was what came out of the darkness-- a tender rhythm, the music of the spheres, perhaps. In that instant I could feel no doubt of man's oneness with the universe-- that man could not be a product of blind chance, or an accidental offshoot of the cosmical process. It was a feeling that transcended deeply-- it went to the heart of man's despair and found it groundless. That there was, therefore, a design, a universal design for mankind; a common purpose for the human race. A common purpose that could unite the race in peace and good will and harmony. A purpose that we could get behind of unity and brotherhood.

MURROW: Thank you, very much indeed, Admiral Byrd, for letting us come and visit you this evening, and will you give our best respects to Mrs. Byrd, Please?

BYRD: I certainly will.

MURROW: Thank you sir, very much, indeed.

BYRD: Thank you, Ed.

MURROW: Good night.

BYRD: Good night.

MURROW: Good night.

(Commercial)

MURROW: Raymond Loewy is an industrial designer

and the firm he heads is the largest of its kind in the world. It affects the daily living habits of just about every American family. Mr. Loewy and his associates have designed everything from lipstick to greyhound buses; packaging labels to locomotives; toothbrushes to ocean liners, the list is endless.

Raymond Loewy, even as a youngster growing up in France, showed unusual creative talent, particularly as an artist. When the first war came along he served with the Engineers in the French Army. Later he came to America, where he got his first job sketching fashions. In due course, his interest moved to industrial design, and with this, Raymond Loewy opened up a whole new field.

Mr. Loewy, his wife, Viola, and their young daughter, live in this apartment house on Park Avenue, here in New York. The chances are he designed that building too. Am I right, Mr. Loewy?

LOEWY: No, Mr. Murrow. I did not design the apartment house. No.

MURROW: All right. I'll try again. What about the apartment. You must have had a hand in that.

LOEWY: Oh, the apartment, yes. Yes, I worked on that. We planned it and designed it.

MURROW: Mrs. Loewy, did you and your husband agree completely on the furnishings of your home?

MRS. LOEWY: Well I think he has some pretty good

ideas. Yes, we agreed, really, on everything. The only thing we had trouble with was color, because he wanted to follow the true Matisse colors, and I thought they would be a little bit violent. I toned them down, and I won.

MURROW: He compromised, eh?

LOEWY: Yes.

MURROW: Mrs. Loewy, do you ever give your husband suggestions in his work?

MRS. LOEWY: Well, I think he uses me a little bit as a guinea pig, but he's also the type of man who likes to bring his business home, for which I'm very grateful.

MURROW: Uh huh.

MRS. LOEWY: And I like business.

MURROW: You were looking at something as we came in now, weren't you? What was it?

MRS. LOEWY: Oh yes, Raymond's painting. Would you like to see it?

MURROW: It's very good. What is it?

MRS. LOEWY: Oh, it's a Shinto priest. (I've been coached)-- it's a Shinto priest before a Shinto shrine.

MURROW: Uh huh.

MRS. LOEWY: But you know, it's quite remarkable. He painted eighteen paintings in six weeks.

MURROW: Mm-- Mr. Loewy, you've designed so many things, is there anything left for you to design?

LOEWY: Well, yes, Mr. Murrow, there's everything. You see, ever since I came to this country-- 36 years ago-- I've felt it's my duty to do whatever I could to introduce a little beauty among the things and the surroundings we live with. It seems to me, Mr. Murrow, that beauty is a very significant factor in the world we live in. In this changing world of ours, it is a factor, and it is going to be a factor, and especially in America, and it is for us industrial designers to watch and do a good job. And-- if during this 36 years I've been in America I've contributed in a modest way to introduce a little beauty into every-day life, I feel that it has been a way for me to show my gratitude for the wonderful welcome and opportunity I received when I came here.

Now, there's another reason. The human senses-- the sense of touch, of hearing, and smell, and sight, have not changed for hundreds of thousands of years, but technological advance has been so rapid, so staggering and so magnificent that the human being has a hard time to keep up with these things, and it is our duty to see that human beings can remain being human beings; that they are not kicked around too much. It is for us to fight noise, to fight unpleasantness, to fight anything that complicates life or life's purpose.

MURROW: Well, I suppose some of your ideas are carried over in your home. Would you show us around a little?

LOEWY: Well, I'd be delighted. (Will you excuse

me darling?) Here we have our television room. You see, these are ~~more~~ ? ~~bills~~ ? mobiles that we have made in my office-- made of canvas or silk and bamboo. An old airplane, a fish. Here we have an old hen with an egg, and this leads to my bedroom and study.

MURROW: What are the windows there, Mr. Loewy?

LOEWY: The windows are Japanese type windows. You might like to see how they slide. See?

MURROW: Yes.

LOEWY: And this is my bedroom-study-- a combination.

MURROW: Well, are we going into the study now, is that it?

LOEWY: Well, yes. I'd like to very much. Well while I'm going maybe you would like to talk to Mrs. Loewy.

MURROW: Right. Mrs. Loewy, do you spend most of your time here in New York?

MRS. LOEWY: No, we travel quite a great deal. Raymond thinks it's very important in his business to see as much as he can of what's going on in other parts of the world, and I suspect that there's a lot of gypsy in him, too. I think he's wandered into the study, if you'd like to go in and see that.

MURROW: Right. Mr. Loewy, is this where you do your heavy thinking?

LOEWY: Well, this is where I sleep and I do some thinking too. I like to jot ideas at night. Very often I have

a thought and I like to put it down on paper. This is my bed. It's on roller-bearings-- it's like that. This is an instrument panel-- an outside telephone, an inside telephone to Mrs. Loewy's apartment; outside temperature, inside temperature, a temperature control, radio clock, and here are controls for the lights. If I have an idea during the night, (and I'm sure Mr. Murrow that you have some yourself) I like to put it down on paper, so I have a sliding tablet here with pencils and papers and I can make a note.

MURROW: Those paintings on the wall behind you, Mr. Loewy--

LOEWY: These are Matisse paintings-- or rather silk screen paintings, but I find them very exciting in color and texture. In fact, we have made rugs out of these, and perhaps you would like to see how we adapted these designs to some small carpets.

MURROW: Yes.

LOEWY: Viola--

MRS. LOEWY: Yes--

LOEWY: Will you please show Mr. Murrow what we did with the Matisse paintings-- you know-- the carpets we have made.

MRS. LOEWY: Yes, I'd love to.

LOEWY: Please.

MRS. LOEWY: This is one, but I don't think you can

see it very well.

MURROW: Not very well, no.

MRS. LOEWY: No. I'll show you one here. I think it's much better. As an example, you see the Matisse drawing--

MURROW: Yes.

MRS. LOEWY: the jazz drawings, with the heart, and here's the rug-- the heart again. I'm sorry you can't see the color because it's kind of nice.

LOEWY: It's bright red.

MRS. LOEWY: Yes, the heart is red.

MURROW: Uh huh.

MRS. LOEWY: As usual, and it's yellow-- no, not yellow-- beige, and black and blue and pink. Sounds terrible, doesn't it, but it really looks very nice.

MURROW: No, it sounds wonderful. You must take very good care of that rug, especially with a young child in the house, don't you?

MRS. LOEWY: I hadn't thought about it much, until last week, when Raymond brought in an enormous kettle of snow so we could build snowmen on the floor. It got to be a little bit worrisome, then.

MURROW: Is your daughter up?

MRS. LOEWY: Oh, I'd like to see. Would you like to see her? I'll go and get her.

MURROW: Yes, of course. Mr. Loewy,

LOEWY: Yes.

MURROW: That tall figure on the wall beside you looks a little familiar.

LOEWY: This?

MURROW: Yes.

LOEWY: Yes, you may have remembered a few years ago that Stanley wrote a book called "The Brave Bull"

MURROW: Yes.

LOEWY: and the book was beautifully illustrated, and on the jacket was a small sketch which happens to be this. I had it photostated up in our office and painted in grey and gold and here it is. I think it's quite elegant and has great dignity.

MURROW: It certainly is. Mr. Loewy, how would you describe your home. Would you say it's modern?

LOEWY: Oh, yes, Mr. Murrow. I would say it's a modern, it's a contemporary home, and in that way I have tried to reconcile extremely modern things with classic objects. Perhaps you'd like to see how we did this in this corner.

MURROW: Yes.

LOEWY: Well here, for instance, we have a 17th century commode, Spanish commode, a Siamese buddha that is several hundred years old, and a French china, French pottery of the 18th century, and a very modern mural. It is planned well. It

seems to me that in a modern interior it's quite essential to have a few objects that are classic in feeling to give it warmth, and to give it a certain feeling of deep elegance.

MURROW: Is-- oh, there's Larry.

LOEWY: Mr. Murrow, may I introduce my daughter, Laurence--

MRS. LOEWY: Her shoe is off. She's very serious.

MURROW: Hello, Larry.

MRS. LOEWY: There.-- no. Would you say "hello, Ed". "Hello, Ed."

MURROW: How are you, Larry? Isn't Larry-- How are you? Isn't Larry a rather unusual name for a girl?

MRS. LOEWY: Yes, it is, I suppose, in this country. It's actually quite common in France, and well, we like it. It's hard to choose a name for a child, when it comes to it, you know.

MURROW: She's wonderful!

MRS. LOEWY: Do you have a formula for stopping thumb sucking, by any chance?

MURROW: I don't think anyone has that formula, Mrs. Loewy. Mr. Loewy, I know you did a considerable amount of traveling over the years. What place has impressed you most?

LOEWY: Mr. Murrow, I think that Japan is the most interesting thing I've seen from esthetic reasons. In fact, I was there three years ago, and it has impressed me so much that

the work of our organization has been affected a great deal, and I plan to go back next year, next Spring.

MURROW: Wonderful, clean, simple lines in everything they do.

LOEWY: Yes, it's chaste without being dry, it has great restraint and dignity. It's really lovely. I was very much impressed.

MURROW: Well, thank you very much indeed, Mrs. Loewy and Mr. Loewy, and Larry, good night. Good night, Larry.

MRS. LOEWY: Good night.

LARRY: Good-bye.

MRS. LOEWY: It was nice to see you.

MURROW: Thank you very much. Good night.

LOEWY: Good night.

MRS. LOEWY: Good night.

CBS TELEVISION

PERSON TO PERSON with EDWARD R. MURROW

MARCH 30, 1956 - 10:30 PM EST

GUESTS: Sherman Adams and Ceil Chapman

MURROW: Good evening, I'm Ed Murrow. The name of the program is PERSON TO PERSON. It's all live; there's no film. Tonight we will be going first to Washington, D. C. where the Assistant to President Eisenhower, Sherman Adams and his wife are waiting for us at home. Then we will moe on to the Manhattan pent house of fashion designer Ceil Chapman and her husband. We will be ready to go in exactly thirty seconds.

[Commercial]

MURROW: Sherman Adams is the Assistant to the President of the United States. Mr. Eisenhower has referred to him as "my right-hand man, my chief of staff, the person who really understands what I am trying to do." Sherman Adams was born in Vermont, 57 years ago, graduated from Dartmouth, went into the lumber business, became a New Hampshire State Representative, went to Washington as a member of Congress and was elected Governor of New Hampshire. He was among the first to call for General Eisenhower to run for President, was his floor manager at the 1952 convention and later became the President's personal campaign manager.

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Governor and Mrs. Adams have four grown children, six grand-children. In Washington, the Adams' rent this remodeled 150-year old farm house. It has much of the flavor of New England. It's in Rock Creek Park, surrounded by two wooded acres, about 15 minutes from the White House. Those two sheep grazing on the back lawn-- well, let's ask Mrs. Adams. Good evening, Mrs. Adams.

MRS. ADAMS: Good evening, Mr. Murrow.

MURROW: Good evening, Governor.

ADAMS: Good evening, Mr. Murrow.

MURROW: Mrs. Adams, how many sheep do you have out back there?

MRS. ADAMS: We have two, Mr. Murrow.

MURROW: What breed are they?

MRS. ADAMS: They're Hampshires.

MURROW: What do you use them for?

MRS. ADAMS: Well, we are good New Englanders and we believe in thrift and they sort of help to keep the lawn mowed and they look kind of nice out there.

MURROW: They do, indeed.

Governor, I know you are about 560 miles from your home in Lincoln, New Hampshire. What does your home town have that Washington does not offer?

ADAMS: Some wonderful mountains and about eight feet of snow and peace and quiet.

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MURROW: They do, indeed.

Governor, I know you are about 500 miles from your home in Lincoln, New Hampshire. What does your wife think of what Washington does not offer?

ADAMS: Some wonderful mountains and lots of the best of snow and peace and quiet.

MURROW: Well, sir, I've read that when you were at college you walked some 400 miles of New England mountain trails. Do you get a chance to do any walking in Washington?

ADAMS: Oh, there are trails here, Mr. Murrow, just up the park. We are in the park, you know, and there are a lot of trails that run through these woods out back. They are not as long as those in New Hampshire and I haven't trod as many miles of them as I did back home but they are good just the same.

MURROW: Mrs. Adams, I understand that some place in your house you have the footprint of a dinosaur. Is that right?

MRS. ADAMS: That's right.

MURROW: Could we see it?

MRS. ADAMS: Surely.

MURROW: Do you know anything of its history?

MRS. ADAMS: Well, not a great deal, Mr. Murrow. I do know that this stone was brought here from near Leesburg, Virginia and these dinosaur tracks are supposed to be at least 170 million years old.

MURROW: Well, I would have thought you would have had only elephant tracks in your house.

Governor, I know that a good many people in public life keep a pictorial record of some of their experiences, do you?

ADAMS: Oh, indeed. Maybe we ought to go in and look

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ADAMS: Oh, indeed. Maybe we ought to go in and look at

at some of these memorabilia.

MURROW: GOOd.

ADAMS: Come in and I will show you a few of the things that I have collected. Would you like to sit down just a minute while I show Mr. Murrow a couple of these pictures?

MRS. ADAMS: Yes.

ADAMS: This one here I doubt if I need to identify.

MURROW: You certainly do not.

ADAMS: That, by the way, I think, is one of the best pictures of the President and Mrs. Eisenhower that they had taken all through the campaign year of 1952. It is just a dandy.

MURROW: It certainly is.

ADAMS: This one up here depicts what the situation was after the close of this first session of Congress, back early last summer. This gentleman here, in case you can't identify him, is the President and these are bills under which he was immersed and there I am with the big question mark. You remember that occasion?

MURROW: I do indeed, yes.

ADAMS: Up here, Mr. Murrow, this is an occasion that took place a year ago, about a year ago, last summer. You remember we took a little trip across a little countryside called New England. This gentleman on top of the elephant--the elephant is not asleep, he is just happy, and this gentleman

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here is a little more difficult to identify but that happens to be me and we are going across mountains in New Hampshire and Maine on that well known pilgrimage. Perhaps you recall.

MURROW: I do.

ADAMS: This one has a rather-- a rather appropriate interest at this time which happens to have been taken a couple of years ago, almost exactly, let's see, at the egg rolling Easter Monday, back of the White House.

MURROW: Yes.

ADAMS: This is the President and that's David, the President's grandson.

MURROW: I remember that one very well.

ADAMS: Nice pose.

MURROW: Yes, it is.

ADAMS: This one here is a very good picture of Mrs. Eisenhower. This one here - perhaps a good many of you that watch tonight will recognize. That's the original drawing of the cover of Time which appeared some weeks ago.

MURROW: Yes. Governor Adams, shortly after the President became ill a reporter described you as, I think, exercising more power than any man in America, and since then you've probably seen similar references to the "decisions" you make to the President. How do you react to such suggestions?

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ADAMS: Well, I think they give me rather too much credit, Mr. Murrow. As a matter of fact I think it might be of

interest if I said very emphatically one thing and that is that ever since the President's illness, every single duty for which he was Constitutionally responsible and indeed every major policy decision the President himself made. Now, of course, I have attended to many ceremonial duties as have my associates; many of the incidentals of the job, of course, I take care of, but don't forget that the President has been President of the United States even though he has been ill and has been recuperating. He has seen to all the duties that pertain to the office.

MURROW: Then you are really not running the country?

ADAMS: No, indeed, the President runs the country.

MURROW: Governor, tell me this, who made the decision - and I think it was almost unprecedented - after the President was stricken to reveal the details of his health and recovery in such clinical detail?

ADAMS: The president made that decision, Mr. Murrow. Perhaps you will recall that I was just returning from a vacation. I happened to be in Prestwick that day. I had just come out of the Scottish highlands and was about to take a plane when I heard of it, about two hours before we enplaned for America. Jim Hagerty was in Washington and as soon as he heard of the President's illness he and the doctor flew out to Denver and as soon as they got there the President made it very

interest if I said very emphatically one thing and that is that ever since the President's illness, every single duty for which he was Constitutionally responsible and indeed every major policy decision the President himself made. Now, of course, I have attended to many ceremonial duties as have my associates; many of the incidentals of the job, of course, I take care of, but don't forget that the President has been President of the United States even though he has been ill and has been recuperating. He has been to all the duties that pertain to the office.

MURROW: Then you are really not running the country?

ADAMS: No, indeed, the President runs the country.

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plain to him that he wanted the people to know about his condition. He said, "the people are entitled to know, Jim, and let's play it straight."

MURROW: I don't think any head of State in a similar situation ever made that decision before, did he?

ADAMS: I don't know of any such.

MURROW: I wonder, Governor, if we could rejoin Mrs. Adams and talk of that trip of yours to Europe?

ADAMS: Indeed.

MURROW: I guess you haven't met my daughter Sally. She's on vacation from her teaching up in Connecticut. She happens to be here tonight.

MURROW: Good evening, Sally.

SALLY: Good evening, Mr. Murrow.

MURROW: Tell me, where are your brothers and sisters?

SALLY: My sister Mary is living in Pittsfield, New Hampshire and James is living in Scarsdale, New York and Sammy is skiing this week-end in New Hampshire.

MURROW: Lukky man, isn't he?

SALLY: Yes.

MURROW: Mrs. Adams, what is your best memory of that European trip of yours last summer?

MRS. ADAMS: I especially liked the alps in Bavaria. We did a little mountaineering and the cathedrals of Europe are most beautiful and we had some very good concerts too.

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SALLY: My sister Mary is living in Pittsfield, New Hampshire and James is living in Scarsdale, New York and Jimmy is skiing this week-end in New Hampshire.

MURROW: Lucky man, isn't he?

SALLY: Yes.

MURROW: Mrs. Adams, what is your best memory of that European trip of yours last summer?

MRS. ADAMS: I especially liked the alps in Switzerland. We did a little mountaineering and the cathedrals of Europe are most beautiful and we had some very good concerts too.

Why don't you tell them a little more about it, Governor.

ADAMS: We had a chance to go to the Salzburg festival and that was a real adventure.

MURROW: It really is.

ADAMS: And we spent a week-end down at Vienna. While the opera wasn't then completed, we couldn't see any performances in the Vienna opera, but we did go in the opera house and see that beautiful recreation after the bombing and we went to the Berlin festival and that was a great adventure too, and we then saw some performances in London, wonderful performances.

MURROW: Well, Governor, since your return home has it been all work at the White House or do you ever find time for outside interests?

ADAMS: Oh, I have outside interests, and one of the interests at this time too, and I am sure the people of the country will join with me, in hoping that the Easter Seal campaign this year will be as successful as it usually is. We need $12 million this year to help - about 150,000 youngsters were treated this year. These little seals represent the contribution that you can make. They are only a penny a piece but all added up they form a great work and a great bulwark in this wonderful activity. Up in New Hampshire, you know, we have a development called Crotchett ? Mountain. Perhaps some of you saw the Saturday Evening Post a week ago. This

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happens to be the issue of March 24th and there is a story here called THE CHILDREN OF MEDICINE MOUNTAIN.

MURROW: Yes.

ADAMS: It's really Crotchett? Mountain but that is a good title for it because it is on top of a hill and overlooks a beautiful countryside and green fields in New Hampshire down in the Southern part of the State. We have a wonderful citizen who for forty years has planned that great development and now the Children's Center is built and they are going along to complete an adult center in a few years, I hope.

MURROW: And how many children are helped under this system, Governor.

ADAMS: Well, in New Hampshire there are, of course, some thirty to fifty children patients up there now but we shall have-- that is, incidentally, one of the most modern and efficient hospitals of its kind for paraplegics and other unfortunate youngsters who can go up there and have that wonderful rehabilitative treatment. That probably is the most modernly designed center of its kind in the United States and indeed Howard R- , for instance, tells me it is the greatest hospital of its kind in the world.

MURROW: Well, he certainly should know, shouldn't he?

ADAMS: He sure should.

MURROW: Governor, from this distance that looks like

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MURROW: Well, he certainly should have, anything he may

ADAMS: He sure should.

MURROW: Governor, from this distance that looks like

the Easter Seal Society's emblem you're wearing. Is that right?

ADAMS: Yes, indeed, that's the Lily Seal and that's the emblem of the Easter Seal campaign which we have every year.

MURROW: And where does one send funds for this society?

ADAMS: All you need to do is send it to Crippled Children, just send it to your local Postmaster - Crippled Children - and it will reach there.

MURROW: Mrs. Adams, I know that you spend some time painting and one of your paintings is on exhibit at the Smithsonian. Is that painting of yours-- is that the one we saw up there on the mantle just above?

MRS. ADAMS: Yes, Mr. Murrow, that's a copy I did of a G- . Perhaps you would be interested in that mantle too.

MURROW: Yes.

MRS. ADAMS: Those are old planks that came out of the old dome of the Capitol before or right after it was burned by the British. They were put into a stream over in Virginia to serve as a breakwater and that's how they stayed so well preserved.

MURROW: Do you have any other of your pictures about, Mrs. Adams?

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MURROW: Do you have any other of your paintings about, Mrs. Adams?

MRS. ADAMS: Yes. This one is one of our boy Sam that I did. It shows him out on top of the Bitter Root mountains in Idaho where he worked last summer.

MURROW: Oh, that's lovely. Tell me, do you find painting more pleasant than campaigning?

MRS. ADAMS: Much as I love painting, it could never be as exciting and interesting as campaigning is.

MURROW: Governor Adams, was there anything you learned as a young man in New Hampshire lumber camps that has proved useful to you in Washington?

ADAMS: Oh, indeed, how to keep your temper and also how to lose it at the right moment.

MURROW: Never to lose it without reason. Is that right?

ADAMS: By design.

MURROW: Tell me, sir, when did you learn to say no so emphatically?

ADAMS: Well, I think I am given rather too much credit for that. I share that art with many of my associates. As a matter of fact, Mr. Murrow, I have a lot of attributes which-- in my character which are described around the countryside. You know one of my characteristics seems to be that people think that I have ice water in my veins and also that I am rather perfunctory in some of the things I want. I had a young man by the name of Willis that worked for me -

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Charlie Willis - he has got himself promoted now and he's up in New York. He was a flyer. He still is. One day along about Saturday he used to ask for some time off to go out and take care of his flight training and he was out one Saturday and I asked his stenographer if she would get me a certain paper that I needed quite badly. They radioed Mr. Willis. He was about to make a power dive. He made a power dive back to his airport and rushed back to the office and said, "here is your paper." That is a little over-emphasis of my particular demand but I assure you that some of those things are a little bit, in my opinion, overdrawn.

MURROW: In this job of yours, do you have any tough moments with the boss?

ADAMS: No, we get along wonderfully well. He is a wonderful man to work for and I think we understand each other pretty well. So far as I am concerned I don't have any trouble.

MURROW: Well, thank you very much indeed, for letting us come and visit you in your Washington home tonight. Good night.

ADAMS: Good night.

MURROW: Good night. Thank you again.

In just a moment we will take you for a visit with Dress Designer Ceil Chapman and her husband.

[Commercial]

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(commercial)

MURROW: At Eastertime I am told a woman's fancy turns to fashion. So for our second visit this evening we will drop in on Ceil Chapman. She is one of the top designers in America.

She learned the business from the bottom up, starting as a stock girl in a Fifth Avenue department store. Today Ceil Chapman's firm employs 800 people, keeps five factories going, does a $5 million a year business.

In private life Ceil is the wife of Tom Rogers, a public relations executive. The Rogers live in the penthouse of this building on the right, on New York City's east side. They have a six-room duplex; they've lived there for the past eight years.

Good evening, Ceil.

CHAPMAN: Good evening, Ed.

MURROW: Are you all ready for the Easter Parade?

CHAPMAN: Yes, I am. I have a new Easter bonnet and a new silk outfit, and weather permitting, I'll be parading along Fifth Avenue.

MURROW: Well, will we be seeing anything radically new in clothes on Sunday?

CHAPMAN: Well, Ed, not really radical but you'll see a great many changes.

MURROW: Well, now, Ceil, I want to ask you this: Is it just good business to keep changing women's styles so

MURROW: At Masterpiece I am told a woman's loyalty turns to fashion. So for our second visit this evening we will drop in on Cecil Chapman. She is one of the top designers in America.

She learned the business from the bottom up, starting as a stock girl in a Fifth Avenue department store. Today Cecil Chapman's firm employs 600 people, keeps five factories going, does a $5 million a year business.

In private life Cecil is the wife of Tom Jackson, public relations executive. The Jackson's live in the penthouse of this building on the right, on New York's East Side. They have a six-room duplex; they've lived there for the eight years.

Good evening, Cecil.

CHAPMAN: Good evening, Ed.

MURROW: Are you sick tonight? Is Jackson in bed?

CHAPMAN: Yes, I think he's. He's got a new work on, and we haven't been in anywhere along Fifth Avenue.

MURROW: Well, I'm sorry to hear that. Jackson was in charge on Antietam.

CHAPMAN: Well, everyone seems to think he's done a great many things.

MURROW: Well, now, as I said, I'm sorry. I'm in for some good business to keep coming up, Jackson's [illegible]

often or are there other reasons too?

CHAPMAN: Oh no, Ed, women like to look beautiful and they want to keep looking young. They want to be feminine. And they get terribly tired of wearing the same hat or the same dress or the same suit; and we American designers try to give them what they want.

MURROW: Well, you have a reputation, I'm told, for dealing with many movie and television people. Is that right?

CHAPMAN: Yes. Tom and I have many friends in the movies, on the legitimate stage, in television; and I enjoy doing special clothes for them. They're wonderful to work with and I get a great kick out of it.

MURROW: Ceil, does Tom share any of your interest in fashion?

CHAPMAN: Well, Ed, he likes to have me believe that he does. As a matter of fact, he told me that he was interested in fashion before he met me. He's upstairs; let's ask him.

MURROW: Good. Ceil, that dress you're wearing tonight--I won't attempt to describe it. Will you?

CHAPMAN: Yes, Ed. This is from my new summer line. It's made of blue chiffon. It has a very heavy ruffled bottom. And we call it the Swirling Dervish because it swirls, you see, as you walk.

MURROW: What's the best advice for a woman with a

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MURROW: Well, does too much concern of yours in regard to fashions.

CHAPMAN: Well, I'd be likely to have me believe that he does. As a matter of fact, he told me that he was interested in fashion before he met me. He's [illegible]; [illegible] ask him.

MURROW: Good. Well, that means you've [illegible] coming--I won't attempt to describe it. Will you [illegible]

CHAPMAN: Yes, we. This is [illegible] [illegible] it's made of lime [illegible]. It has a very heavy [illegible] And we call it the Sterling [illegible] because [illegible] as you [illegible].

MURROW: Would the contributions [illegible]

limited budget who still wants to look well dressed?

CHAPMAN: Well Ed, I think a woman with a limited budget should really make her selection very, very carefully, and should buy very simple clothes and not buy terribly high-colored things, and change it around with accessories so that people won't recognize it as the same dress.

Ed, you know Tom.

MURROW: Yes. Good evening, Tom.

ROGERS: Good evening, Ed. How are you?

MURROW: What are those, the watch dogs of the house?

ROGERS: Yes, they're watch dogs when they're not locked up out on the terrace to, you know--when the burglars are inside.

MURROW: Tell me this: Isn't living in a city apartment somewhat of a problem with those dogs?

ROGERS: Well no, Ed, we have three very large terraces here and they have a lot of chance to get around outside.

MURROW: Tom, do you always approve of everything Ceil wears, or should I have asked that question?

ROGERS: Not all the time, Ed. There are a few times I sort of say, "Well, I think things look a little better on you, dear," you know? And she changes.

MURROW: Sometimes.

ROGERS: Yes, sometimes.

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MURROW: Tom, do you always approve of everything Dale wears, or should I have asked that question?

ROGERS: Not all the time, Ed. There are some times I sort of say, "Well, I think that's too bright for you, dear," you know. And sometimes.

MURROW: Sometimes.

ROGERS: Yes, sometimes.

MURROW: Ceil, do you think men are becoming more fashion conscious these days?

CHAPMAN: Oh, yes I do, Ed. I think they are becoming much more fashion conscious than they have been in a long time. They're wearing the gay colored vests and brighter ties and light-colored evening jackets. As a matter of fact, I think that the women are the ones that don't want the men to become so fashion conscious because they like to be the ones with the gay, bright colors.

MURROW: Do you ever think of designing for men?

CHAPMAN: Well, really I haven't.

MURROW: Tom,---

ROGERS: Yes, Ed?

MURROW: I suppose you must hear the same complaint that we all do from our wives. There just isn't enough closet space!

ROGERS: You can say that again. I only own one closet in this house, and I'm cut down to one suit a year now.

MURROW: Ceil takes up all the closet space, does she?

ROGERS: And how. I've tried to sort of bring the Salvation Army in once in a while, but I--they're stopped before they get in.

MURROW: Well, does she just keep all the dresses that she makes for herself?

MURROW: Gail, do you think men are becoming more fashion conscious these days?

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MURROW: Gail takes up all the closet space, does she?

ROGERS: Are kidding. I've tried to move in with the Salvation Army in order to get a suit, but I--they've always before they get in.

MURROW: Well, does she just keep all the dresses that she makes for herself?

ROGERS: Yes, she does.

MURROW: Ceil, why do you do that? Do you think the old styles will come back some day, or what's the reason?

CHAPMAN: No, Ed, not at all. I don't really hoard dresses, but the ones I keep have sort of a sentimental attachment. May I show you the reasons?

MURROW: Yes. Oh, I can see part of Tom's trouble now.

CHAPMAN: Ed, this dress is very old, but it's the very first dress that I had my name on. You see, we American designers weren't recognized before and this is the very first one, so I won't part with it.

Then this is the very first cocktail dress. As a matter of fact, it's not really the very first one because the first one I made in cocktail style was in plain fabric, but this is very much like it so I do want to hold on to this one.

MURROW: Yes.

CHAPMAN: Then I have one that I really--I'm never going to give this one away, never. This is the dress we call the Skylark. It's of more recent origin. We sold about 18,000 of this number.

MURROW: Why did you call it Skylark?

CHAPMAN: I don't know--it has the floating back and it made me think of a bird in flight, skylark--and we usually name our dresses that way. When---I won't show you

ROGERS: Yes, she does.

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any more, Ed.

MURROW: Ceil, I imagine you must have to be particularly careful what you wear when you go out, don't you?

CHAPMAN: Yes, I do. As a matter of fact, I had a little experience that taught me to be very careful. I went to a party and Mrs. Jolie Gabor was there, and I had a dress on that was perhaps two or three months old--I don't know, but I had worn it a few times--and apparently she had seen me in it and she said the minute I arrived, "You're wearing an old dress." So from then on I've tried to be careful.

MURROW: Well, does this mean that you have to wear a new dress on every social occasion?

CHAPMAN: Yes, I try to because when I go to these affairs--you know, the theatre, the opera--they ask me, "Ceil, what are you wearing? What are you wearing?" Of course, I have to be careful now.

MURROW: Ceil, who's the piano player? I noticed it in the background there, you or Tom?

ROGERS: Not me, Ed.

CHAPMAN: Not me, Ed. We usually---

ROGERS: Well---

CHAPMAN: We usually--I usually go to the piano when Tommy and I are having a little discussion that we--he doesn't want to continue or that I don't want to continue, but I really am not a player and I'll let you know why I'm not a

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MURROW: Well, what's the hippo dress? I mean, it's in the background there, you've been--

ROGERS: Not for me, Ed.

CHAPMAN: Not for me, Ed. We usual--

ROGERS: Well--

CHAPMAN: We usually--usually do so that when Jerry and I are having a little argument, that he doesn't have to continue on that. I don't want to be a pleasure and not a pleasure and I'll let Jerry talk.

player. You'll hear.

MURROW: Well, is this your mad music?

CHAPMAN: It's not really mad music, it's just something to do with my fingers, you know, like this (playing piano) I'm not playing at all hardly, I'm just doing that.

ROGERS: That's enough.

CHAPMAN: Now you see what I mean; you know I'm not a pianist.

MURROW: I see what you mean, but Tom, does this have any effect on you?

ROGERS: Yes. Once she stops, the storm is over.

MURROW: Ceil, you have fashion and you have music. Do you find anything else necessary for self-expression?

CHAPMAN: Well, Ed, I paint a little, but I paint as badly as I play. Now you know; you've heard my playing.

ROGERS: Ed, would you like to see something?

MURROW: Yes, I would.

ROGERS: I don't think this is too bad, Ed.

MURROW: Oh, it's very nice. Ceil---

ROGERS: Do you see the ballet dancers?

MURROW: Yes, does this dance have any special significance to you, Ceil?

CHAPMAN: Well Ed, I don't know--I love to dance and I paint the figures of girls better than anything else because I'm drawing all the time. But I imagine that's---I

player. You'll hear.

MURROW: Well, is this your mad music?

CHAPMAN: It's not really mad music, it's just something to do with my fingers, you know, like this (playing piano) I'm not playing at all hardly, I'm just doing that.

ROGERS: That's enough.

CHAPMAN: Now you see what I mean; you know I'm not a pianist.

MURROW: I see what you mean, but that does not have any effect on you.

ROGERS: Yes. Once she stops, the storm is over.

MURROW: Well, you have fashion and you have music. Do you find anything else necessary for self-expression?

CHAPMAN: Well, gee, I paint a little, but I paint as badly as I play. Now you know: you've heard my playing.

ROGERS: Ed, would you like to see something?

MURROW: Yes, I would.

ROGERS: I don't think this is too bad, ed.

MURROW: Oh, it's very nice. Well---

ROGERS: Do you see the ballet dancer?

MURROW: Yes, does this dance have any special significance to you, Dale?

CHAPMAN: Well ed, I don't know--I love to dance and I paint the figures of girls better than anything else because I'm drawing all the time. But I imagine that's--

do that better than anything else, and I imagine that's why I've taken such a fancy to the ballet dancers.

MURROW: Ceil, I suppose you must do a lot of traveling in your work. How often do you get to Paris?

CHAPMAN: Oh, I haven't been there in years, Ed. Please don't ask me how many years.

MURROW: You haven't?

CHAPMAN: No, I haven't.

MURROW: Why not?

CHAPMAN: Well, you see I don't want to be influenced, frankly. I don't want to go to the Paris openings, and usually when the Paris openings are over I'm busy here, so it's been rather difficult to get time to go over when they're not showing. And I feel that if I did attend showings I might be influenced, and I do want to remain an American designer if I can.

MURROW: So you're happy with American fashions, is that it?

CHAPMAN: Oh yes, I am. I'm very happy with American fashions. I think that was proved during the war years when there was absolutely no inspiration, no showings, nothing happening in Europe. And it was then that the American designers first received recognition. Before that, they had not been mentioned at all; there was no designer mentioned. And they proved that they could keep the American woman the best

dressed woman in the world.

MURROW: Well, thank you, Ceil. Thank you, Tom. Ceil, you might be interested in some rather long-range weather forecast for Easter. In the East it's going to be good; in the South and far North, not too good, maybe rain; in the Midwest, not too bad; in the Far West, like the East, pretty encouraging. All of this is unofficial, of course.

CHAPMAN: Thank you, Ed.

MURROW: Good night, Ceil. Good night, Tom.

CHAPMAN: Good night, Ed. Thank you.

MURROW: Good night. We'll be back in a moment.

---

dressed woman in the world.

MURROW: Well, thank you, Dell. Thank you, Tom. Dell, you might be interested in some rather long-range weather forecast for Easter. In the East it's going to be good; in the South and far North, not too good, maybe rain; in the Mid-west, not too bad; in the Far West, like the East, pretty encouraging. All of this is unofficial, of course.

CHAPMAN: Thank you, Ed.

MURROW: Good night, Dell. Good night, Tom.

CHAPMAN: Good night, Ed. Thank you.

MURROW: Good night. We'll be back in a moment.

PERSON TO PERSON with EDWARD R. MURROW
Guests: BILLY GRAHAM and FAMILY
and HAL MARCH and CANDY TOXTON
Friday, April 6, 1956 - 10:30 P.M.

MURROW: Good evening. I'm Ed Murrow. The name of the program is PERSON TO PERSON. It's all live; there's no film. Tonight we'll be going first to the Black Mountain, North Carolina home of evangelist Billy Graham and his family; and then we'll drop in on Hal March and his bride, who will be waiting for us in their new Manhattan apartment. We'll be ready to go in exactly 30 seconds.

(Commercial)

MURROW: Billy Graham grew up pretty much the way most farm boys do in Charlotte, North Carolina. He milked the cows, did odd jobs, including selling Fuller Brushes. He went to church on Sundays, played first base for the Sharon High School Ball Club. It was while in college that Billy Graham decided to become a Baptist minister. Then, about ten years ago, he turned to evangelism. Now, at 37, Billy Graham is the most famous evangelist in the world, and his power of persuasion has softened the skeptics, who used to call him, "The hot gospeler from the Bible belt-- the 'Barrymore' of the Bible."

Billy has preached his message before millions, in this country, in Europe, and in Asia. Millions more have heard him on radio and watched him on television. In between

his long tours, Billy Graham goes home for a few days of seclusion with his wife, Ruth, and their four children. The Graham home is perched high up in the Blue Ridge Mountains of Western North Carolina, near the village of Montreat, a mile from their nearest neighbors.

Good evening, Billy.

GRAHAM: Hello, Ed.

MURROW: It must be good to be home.

GRAHAM: Oh, it's really wonderful. It's really luxurious to be home with my family again.

MURROW: It gives you a chance for a little peace and quiet, doesn't it?

GRAHAM: That's right, and after traveling in various parts of the world, like yourself; I think you can sympathize with me that it's really wonderful to be home.

MURROW: I certainly can. Are you going to stay home for a while, or are you off on another tour?

GRAHAM: Well, I think I'm going to stay in the United States at least, this year, Ed. I've been going abroad the last three or four years, and I'm going to travel across the country and I won't be home very much this year, but I'm going to enjoy the few days that I will have.

MURROW: Well, sometimes I imagine you feel like a stranger to your own family, don't you?

GRAHAM: Well, I really do. The last time I was

home I'd been away seven months, in Europe, and my little boy came into the bedroom where my wife and I were, and said: "Mother, who's that man with you?", and she said: "Why, that's daddy.", and he said: "Well, what daddy?", and so sometimes we're strange even to our own children. (Laughter) But right here, Ed, is Ruth, I want you to meet her.

MURROW: Good.

GRAHAM: She's ninety per cent of me. (Laughter) Like most our wives are.

MURROW: Good evening, Ruth. That's quite true. Ruth, do you get a chance to travel much with Billy?

MRS. GRAHAM: Not much, Ed. I feel that my place is here at home with the children.

MURROW: Well, don't you feel rather isolated up on that mountain top with Billy gone so much?

MRS. GRAHAM: We love it. That's why we moved up here. We felt that we needed the seclusion so that the children would have a chance to grow up normally.

MURROW: Uh huh. I take it the children aren't around tonight, are they?

MRS. GRAHAM: Actually, they're just about ready for bed, but before they did go to bed, they wanted to come and say good night to you, Ed.

MURROW: Good. Thank you.

GRAHAM: Children-- Gigi, all of you. Come in. Say

hello to Mr. Murrow. Over here. Ed, this is Bunny over here to my left. Would you say hello to Mr. Murrow?

BUNNY: Hello Mr. Murrow.

MURROW: Hello, Bunny.

GRAHAM: She's five. Oh, Franklin's a little ahead of time, Ed. He wants to get to bed, I think. This is Virginia, our oldest, she's ten.

MURROW: Good evening, Virginia.

VIRGINIA: Hello.

GRAHAM: And this is Franklin, who's very anxious to say hello to you tonight, Ed.

MURROW: How are you, Franklin?

GRAHAM: Franklin is three.

MURROW: Uh huh.

GRAHAM: And this is Ann over here, and Ann is seven.

MURROW: Good evening, Ann. Ann, do you miss your daddy very much when he's away on these long trips?

ANN: Yes, sir.

MURROW: Does he bring you nice presents when he comes back?

ANN: Yes, sir.

MURROW: Well, thank you very much. It's nice to have met all of you.

GRAHAM: Well, thank you. Good night, children. Good night.

MURROW: That's a great family. They certainly must be enjoying your new home, aren't they?

GRAHAM: Well, we certainly are, Ed, and they are. We're having a very wonderful time with them up here. As you have already said, we're a mile from our nearest neighbor, and it gives a very wonderful place for them to play and have a good time and the privacy that we certainly do need.

MURROW: Well, when did you all moved in to your new home?

GRAHAM: We moved in about four weeks ago, and they moved in while I was in India, and I'm very thankful they did, because one of the things I dread about a new home is to have to help with the moving. (Laughter)

MURROW: I think that's true of every man. Tell me, whose idea was it to keep things rustic?

GRAHAM: Well, Ed, the idea is Ruth's. I think she's a little more rustic in her ideas than I am, and she designed the architecture for this house, and I think I'll let her tell you, though, about it.

MRS. GRAHAM: I'd love to.

MURROW: Good.

MRS. GRAHAM: Most of this house, Ed, came from junk shops, salvage yards-- we had lots of fun scouring the country. For instance, these old bricks in the fireplace--

MURROW: Uh huh.

MRS. GRAHAM: --came from an abandoned school in Asheville. And you see the wide board above the mantlepiece?

MURROW: Yes--

MRS. GRAHAM: It's a discarded diving board.

MURROW: Is it, indeed.

MRS. GRAHAM: And then here, you have beams going up and across the ceiling. We used a lot of these hand-hewn logs throughout the house.

MURROW: Where did you find them?

MRS. GRAHAM: Well, back in the mountains there, there's still quite a few of these cabins built by the early North Carolina pioneers, and if you're willing to hunt a bit you can usually find one.

GRAHAM: And I'll say my wife did some hunting, too. She scoured the mountains for these beams.

MURROW: She must have. Tell me, this would seem like an ideal and perfect atmosphere for the writing of your sermons. Where do you do your actual writing?

GRAHAM: Well, Ed, in the back of the house I have a study, and I spend about five or six hours a day, when I am home, in that study, writing, studying, etc., and in fact, I'd like to show it to you.

MURROW: Good.

MRS. GRAHAM: (Can you get through back there--)

GRAHAM: All right, darling. Excuse me. We go out

through here, through a door, and around outside. And out here, Ed, is our little yard. We don't have any grass yet-- an old rail fence--

MURROW: Oh, yes.

GRAHAM: And you cannot see it, but there are several ranges of mountains out there. We're about four-thousand feet up here and we can see our neighbors down below and keep watch on them. It's really a wonderful place.

MURROW: We're going now to your study, aren't we?

GRAHAM: That's correct. We're coming into my study now, and this is the place that I hope to spend the major part of my time while I am home studying, and preparing for my messages and my addresses that I give in various parts of the country. And over here, Ed, you might be interested, are sermon notebooks filled with sermon notes that I have used in my sermons. I'm not like some people that can get up without notes. I usually use a few notes, and that keeps me in line so I won't ramble too much.

MURROW: Billy, tell me, if religion weren't your life work, what would you want to do?

GRAHAM: Well, Ed, I think I would be a farmer. My father is a farmer, and I was born and reared on a dairy farm, and farming has always appealed to me and that's one reason, I think, that led us up to this mountain tract of land, because we do have a little garden. We have a place to raise things, and I

really enjoy puttering around in the dirt.

MURROW: So do I. Billy Graham, aside from constantly working on new sermons, what else occupies your free time when you are at home?

GRAHAM: Well, Ed, I spend a great deal of time here meditating, praying, because I like to experience in my own life that which I am preaching. I'm preaching that the gospel of Christ can transform lives, and Christ is continually abiding in my own heart and so I do spend a great deal of time in meditation and prayer, but other than that I hike a great deal. I have a great white dog. I play golf. I do all the things that normal people do in order to set an example before my children.

MURROW: Well, Billy, you've preached in everything from small country churches to tremendous stadiums holding thousands. Do you ever get nervous?

GRAHAM: Well, Ed, I must confess that I do. In fact, I remember the first sermon that I ever gave. I had prepared eight addresses, and I thought that I would deliver one of them and it would take me about thirty-five minutes. Actually, I delivered all eight of them in ten minutes. (Laughter) My knees were shaking and my hands filled with perspiration, and my throat got dry and I must confess that even small audiences still disturb me about the same way. I don't know whether you feel that way or not, Ed.

MURROW: I certainly do. Billy, I'm told that Ruth

is a student of the Bible and that she is quite a help to you. Is that right?

GRAHAM: She is, Ed. I never prepare a sermon-- I never have prepared a sermon without asking her counsel and advice. When I met Ruth at college, she was known as a woman that got up every morning about 5:00 o'clock to pray. She still keeps to that practice; she's up an hour before the family every day to study the Bible and pray. In fact, I have an old Bible of hers here that I doubt if the cameras can pick it up, but every verse in it is marked, every part of it has been prayed over and in spots you'll see places where she has even dropped some tears over the people that she was praying about. She is certainly a woman of God and is a great helpmate to me.

MURROW: You know, she promised to show us the kitchen. Do you think we could join her?

GRAHAM: I think we could. In fact, I think she's in the kitchen, and I'll be in there in a few moments.

MURROW: Good. Ruth--

MRS. GRAHAM: Yes, Ed.

MURROW: That's a most unusual looking kitchen.

MRS. GRAHAM: Do you like it?

MURROW: I do.

MRS. GRAHAM: Actually, this is the relaxing part of the kitchen, not the working part.

MURROW: Uh huh. Well, while we're waiting for

is a student of the Bible and that she is quite a help to you. Is that right?

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MURROW: You know, she promised to show us the kitchen. Do you think we could join her?

GRAHAM: I think we could. In fact, I think she's in the kitchen, and I'll be in there in a few moments.

MURROW: Good. Ruth--

MRS. GRAHAM: Yes, Ma.

MURROW: That's a most unusual looking kitchen.

MRS. GRAHAM: Do you like it?

MURROW: I do.

MRS. GRAHAM: Actually, this is the not-quite-finished of the kitchen, not the working part.

MURROW: Oh sure. Well, while we're waiting, let

Billy to come in, how did you two meet?

MRS. GRAHAM: We met at college. We were campus sweethearts.

MURROW: And how long have you been married?

MRS. GRAHAM: We've been married about thirteen years, Ed. We were first introduced at Wheaton. He was carrying a load of furniture; may I add that I think that's the last stick of furniture he's ever carried, and I remember a mutual friend of ours taking me to one side after I had first fallen in love with him, and warning me that there had been quite a procession of girlfriends in his life before, and she said: "Now Ruth, if you want to fall in love with the man it's all right, but I'm afraid it won't last." And that evening as I had my devotions, I came across this verse: "Meddle not with them that are given to change." But, he hasn't changed. (Laughter)

MURROW: Tell me, do you have any particular theories about the matter of raising children?

MRS. GRAHAM: I feel, Ed, that it's a privilege of Christian parents to lead their children to a personal faith in Christ, and then to teach them how to behave like Christians.

GRAHAM: Ed, I'd like to add to that, that I think another thing that is so needed is for the parents to set examples to their children in the home. So many parents send their children to Sunday School, for example. I think they ought to take them. I think they ought to have Bibles in the home-- Bible

reading in the home, prayer in the home, Grace at the table. I think that makes a tremendous impression on children.

MURROW: Ruth, do you and Billy ever disagree on things?

MRS. GRAHAM: You wouldn't be getting nosy, would you? (Laughter) Before I was married a friend gave me this bit of advice. She said: "Ruth, if two people agree on everything, one of them's unnecessary." (Laughter)

MURROW: Ruth, from what you said a couple of minutes ago about staying home with the children, I take it you believe a woman's place is in the home. Is that right?

MRS. GRAHAM: Oh, I do, Ed. I really do. I feel that being a wife and a mother is the happiest and most wonderful calling in the whole world. In fact, even the little humble duties around the house can be done as under the Lord. Last summer I was talking with a friend from Scotland, and he told me-- we were talking about housekeeping being a Divine profession--

MURROW: Yes--

MRS. GRAHAM: -- a Divine calling, and he told me about this little motto that he found in a Scottish kitchen over the sink. It says: Divine service will be conducted here three times daily." Only, I eliminated the "Three times". We've found that it's a twenty-four hour a day proposition.

MURROW: Well, Billy Graham, you've covered a lot of the world in the past ten years. You've talked with all kinds of

people. What are people looking for most?

GRAHAM: Well, Ed, the whole world today, I think, is confused and particularly since the advent of the atomic bomb. I think people are looking for inward peace, security, and happiness, and joy. And, I found that true in India, in Korea, in every part of the world, and I sincerely believe that they can find it in a saving knowledge of Jesus Christ. Christ came into my life, transformed me, changed me, made me a new person. I've seen him change thousands of lives and I believe that he can change men today who are willing to put their trust and their faith in him. I think that actually people are seeking God whether they realize it or not, and I believe they can find God in simple, child-like faith in Christ.

MURROW: Thank you very much, Billy Graham, for letting us come and visit you. Thank you, Ruth, very much.

GRAHAM: Thank you, Ed.

MURROW: And will you say good night to the children for us?

GRAHAM: We certainly will, and good night to you.

MURROW: Good night. Thank you very much again. Good night.

(Commercial)

MURROW: Tonight, we're turning the tables on Hal March. We are going to ask him the questions. Hal March, as you undoubtedly know, is the man with the $64,000. question. But

his talents include much more than just this. He's had something like eighteen years of show business experience, in night clubs, vaudeville, burlesque, radio, movies, and of course, in television. And all this at the age of 36! Until less than two months ago, Hal was a bachelor. Now he's married to Candy Toxton, a former actress. The March's live in that big house over there on the right, overlooking Central Park in New York's upper East Side. The Metropolitan Museum of Art is about a block away. They've been in their new home exactly one week.

Good evening, Hal.

MARCH: Good evening, Ed.

MURROW: Any problems getting settled in the new apartment?

MARCH: Well, a little. You know, carrying those barrels up-- those heavy barrels-- moving the stuff. Cleaning it isn't too bad. Candy does that. But, carrying those barrels. Before we moved into this apartment I was about three inches taller. (Laughter) They're tremendous things. But it's nice. We've got a few things yet to do, but it's fun doing it.

MURROW: Well, of course you can always spend your summer vacation doing housework.

MARCH: Well, I'm afraid Candy will have to do that, Ed. We work-- I'll be working 52 weeks a year in our show. That will go right through the summer. Of course, it only involves a half-hour a week, but it takes me six days to unwind.

It's very rough.

MURROW: Hal, just what is that picture there. Is it something from the Museum across the street?

MARCH: No. I'm proud to say that I own it, Ed. It's a Rouault etching, and it's called-- I believe it's called "The Friends" or "Two Friends", and you know, of course, it's supposed to set up an individual reaction, I mean a reaction to different individuals, and this thing struck me right away. I fell in love with it. It's not so much the two faces, which are great, I think, but the hand at the bottom of this is the whole story for me. Without the hand down there it would be just two fellows that-- I get the feeling that these two guys have just walked into an office party. This is the jolly fellow, and this fellow's frightened to death, and I can almost hear him saying: "Meet my friend, Freddie. He's a little nervous, girls, but give him a drink, and dance a little. He'll loosen right up. He's a million laughs. So, I don't know, that's pretty much it. It also reminds me of Sweeney and March, which was a team that I was a half of-- a comedy team, and that's pretty much it. I like it very much.

MURROW: So do I.

MARCH: Hi, honey.

CANDY: Hello.

MARCH: Ed, you know Candy.

MURROW: Certainly. Hello, Candy.

CANDY: Good evening, Ed.

MURROW: Candy. That's such a nice name. How did you get it?

CANDY: Well, Ed, that's a name I acquired when I first started modeling. I've had a series of names-- Brook Chase, Linda Howard, and Susan Perry when I was in the movies, but I liked Candy the best, so I went back to it.

MARCH: I'm married to four of the nicest girls you ever met. (Laughter)

MURROW: Candy, what is the biggest part you ever had in the movies?

CANDY: Well, I think that was the last part I had. It was Humphrey Bogart's wife in "Knock on any Door."

MURROW: And that was the best.

CANDY: Yes, it was the best.

MURROW: Well, I know you no longer work in Hollywood, but don't you ever get a little homesick. Wouldn't you rather live in California than New York?

CANDY: Well I have been living in California. I just came up here two weeks ago-- a-- two months ago, rather, but I don't really miss it. I miss our friends and my family, but I think New York has an awful lot to offer. I love it.

MURROW: Hal--

MARCH: Golf, and things like that. Yes, Ed. Sorry to interrupt you.

CANDY: Good evening, Ed.

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CANDY: Well, Ed, that's a name I acquired when I first started modeling. I've had a series of names-- Brook Chase, Linda Howard, and Susan Ferry when I was in the movies, but I liked Candy the best, so I went back to it.

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CANDY: Yes, it was the best.

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CANDY: Well I have been living in California. I just came up here two weeks ago-- two months ago, but I don't really like it. I miss our friends and my family, but I think New York has an awful lot to offer.

MURROW: But--

MARRY: Gosh, that brings [illegible]

Sorry to interrupt you.

MURROW: You do some work in the movies occasionally. Do you like it?

MARCH: Well, I guess I've been in about ten or twelve pictures, and if you took all of the parts that I've done-back to back-- it would make one good bit part. They were really pretty small parts. The last picture I was-- Do you mind if I smoke, Ed?

MURROW: No. It's quite all right.

MARCH: You don't think it will make you nervous or anything? You don't mind. People do. Do you?

MURROW: No. (Laughter)

MARCH: The last picture I was in was a musical-Metro musical called "It's always Fair Weather" in which I played a punch-drunk fighter. That was a lot of fun, and I enjoyed that very much. It was a short part, but colorful.

MURROW: You were once a boxer, weren't you?

MARCH: Amateur boxer.

MURROW: Yeah. Well, that prize-fight roll was pretty good casting, don't you think?

MARCH: Well, I quit before I got punchy, Ed. I've met a lot of fellows like that. That kind of helped, but it wasn't really type-casting. I got out while I could still talk. You know, it was fine.

MURROW: Well, Hal, even though the apartment still isn't quite finished, could we have a look around?

MARCH: I'd like you to. We'll walk over toward the dining area. This, of course, is a very beautiful instrument called a piano, which neither of us plays, so if any of our friends are listening and want to come in and play, they're certainly welcome. This is the dining area. There's a few things we still have to do, like hanging pictures and we intend to do that as soon as we find some. Here's a screen that we're very proud of. It's an original oil done by an Italian artist. I think it was done in Italy and then brought over here. (I don't remember the man's name, do you, honey?)

CANDY: No.

MARCH: Pietro Nielson or something like that.

MURROW: What's the material on the walls?

CANDY: Well, that is a beautiful grass cloth and it has a silver base and it's very rich looking and very, very comfortable to live with.

MURROW: Yes, it's most attractive.

CANDY: I think so.

MARCH: There's only one trouble-- drawback-- you've got to water it every day. (Laughter) I'm working on a wall mower now.

MURROW: Candy, you're place looks very modern. What is it about modern furniture that appeals to you?

CANDY: Well, I'm afraid I've lived with antique furniture all my life, but Hal loves modern, so we compromised

and we're living with modern.

MARCH: Give and take.

MURROW: A typical compromise, eh?

CANDY: Yes.

MURROW: Hal, getting down to business, what are you most frequently asked about that $64,000. question?

MARCH: Well, it's a question that you would imagine it to be, Ed. Usually, "How can I get"- Well, there are two, actually. The most prevalent question is "How can I get on the show?"

MURROW: Yeah.

MARCH: And the second one after someone gets to know me for a while, very secretively leans over to me and says: "Is it fixed?" But it isn't, and in answer to the first question "How can I get on?", I truthfully say that the worst thing you can do is to ask me about it because that automatically makes you an acquaintance of mine, and no acquaintance of mine can get on the show, so that's the best advice I can give to anybody who asks me that question. But that's the most commonly asked question, I think.

MURROW: Uh huh. Does it bother you to be recognized on the street?

MARCH: It would bother me if it didn't continue, Ed. I like it fine.

MURROW: Hal, on the occasions when I've watched you

on the show, I get the feeling that you just hate to see anyone lose. Am I right?

MARCH: That's true. I really do. Part of that I think, is because-- couple of reasons, first of all, I identify with the people-- they're a pretty strenuous lot, and secondly, I suppose the main reason I hate to see them lose is because it's not my money that I'm giving away. It's a delight to give away all that money to someone, you know. But that's true, I-- as a matter of fact, a couple of times on the show I've gone a little bit overboard, nervously trying to help someone, and I've made a couple of blunders, but I suppose psychologically, I want everybody to win.

MURROW: Well Hal, you've worked in vaudeville and burlesque, and radio and movies, and television, which do you like best?

MARCH: Well, can we walk into the living room?

MURROW: Yes.

MARCH: Well, it's a tough question, Ed, in that all of them are fun. I guess when you're in show business-- just being in show business is kind of fun, but probably the most gratifying is either burlesque or vaudeville for this reason, Ed. Compared to television-- in television you only get one crack at the material. This doesn't necessarily hold true in our show. I think our show is better, because it's the first time out. But if you were doing prepared comedy or drama, unlike

other mediums, you're never sure of the material, and after you've done it, you don't have another crack at it in television, whereas in vaudeville, you would do anywhere from four to seven shows a day, and if your material didn't pay off in any one spot in the first or second show, you just keep changing. You would have more than one crack at the same material, so it's actually more gratifying. It gives you a chance to perfect what you're doing, which you don't have a chance to do in television.

MURROW: Hal, what sort of thing did you do in burlesque?

MARCH: Well, I was the fellow who stood down-stage right, wearing a beige Irish-linen dinner jacket and a little boutonniere, singing my little heart out, while dancing frivolously behind me were sixteen girls who must have been warm, because their costumes were made out of very light material, and it bothered me that no one ever listened to me, you know, because I was trying my best and I noticed-- I'd look down into the audience and no one was even looking at me. So-- one time I remember I thought I'd find out for sure if they really were, or if it were just my imagination. I know one of the production numbers we did, in this particular show, was "Mighty Like a Rose". It's an unlikely title for a burlesque number, but anyway, we did it, and I would have to sing this song. So, the next show when I decided to do this thing, I walked down and I started singing: "Sweetest Little Fellow, love your father's nose"--

and I changed all the lyrics, and nobody even noticed, including the orchestra leader. He wasn't watching me either.

MURROW: Hal, you're a pretty easy-going sort of chap, isn't there anything about show business that bothers you at all?

MARCH: I don't think so, Ed. I think of show business as this: I'm very happy that I'm able to make a living at what I love most in terms of occupation, and any way you look at it, it's really only a job. As we all know, show business has great compensations, financially and otherwise, and no matter how far you go, or how short your career is, it's just a job; that's all it amounts to. I don't think that I was destined to make people's lives any easier, I'm just doing a job, the same as anybody else does, and I think that that's exactly where it is-- where my career is in my sense of values, possibly second or third. The most important thing is, I think, being happily married, which I certainly am, being able to love and be loved, and my career is nothing more than a way of making money, which I enjoy. I mean I enjoy the career very much; it's only a means to an end, really. I can't take it too seriously.

MURROW: Hal, is there anything left in show business that you'd like to do?

MARCH: Yes. I'm glad you brought that up. The one thing that I haven't done in show business is play the legitimate theatre-- Broadway. I came close once, I played The Strand in

vaudeville, but starting this coming Fall I'm going into a Broadway show entitled "The Brass Section". It's a light comedy. Of course we all hope that it's going to be funny, it looks funny on paper. You never know, but that's going to be a very exciting thing. I think as long as I can remember I've wanted this, and I've never quite made it. This is the first time, and I'm really very excited about it.

MURROW: Any truth to the report that you're working on a novel?

MARCH: Well, that's not true now. I'm not working on it now. I've got an idea for a novel, I've started it four or five times. It's a deeply psychological study of a guy and I suppose it's auto-biographical. I've tried it three or four times and it's come out pretty badly, so of late I've just put it aside, but I'm very-- honestly I probably never will write it, but it's a great idea and if you know anybody like Philip Wylie, tell him to call me, because I've got a wonderful premise for a novel which I'll never write, and he can have it.

MURROW: Good. Thanks Hal. Thanks, Candy. Good night.

CANDY: Thank you, Ed. Good night.

MARCH: Thank you. Good night.

MURROW: Good night. Thank you again.

CBS TELEVISION

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APRIL 13, 1956 - 10:30 PM EST.

Guests: Dr. George Gallup and
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George Gallup and his wife and three children live just outside of Princeton, New Jersey in this fourteen room house built about the time of the Revolution. It is part of the Gallups 450 acre farm. The Institute of Public Opinion is located in two modern buildings in the heart of Princeton, a few blocks away from the University campus.

Good evening, Dr. Gallup.

GALLUP: Good evening, Ed.

MURROW: What are you doing, studying the skies?

GALLUP: Well, yes, I am. A few hours ago it was hot and rainy here and now it's quite chilly and in fact it might even snow.

MURROW: Well, George, our New York weather man has been having a pretty rough week forecasting hurricane winds that never materialized.

GALLUP: Well, we have a lot of things in common, Ed.

MURROW: Did you ever commiserate with the weather people?

GALLUP: Yes, many times I read their alibis with great interest.

MURROW: Well, George, do you still have an occasional visitor who walks through that attractive home of yours, through the front door, and seats himself in your most comfortable chair and partakes of your refreshment and then

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GALLUP: Oh my- time after time. Ed, the answer is very simple. We made the fatal and stupid assumption that opinions wouldn't change after the middle of October of 1948. But, actually a couple of things happened after that. The price of grain went downward, shooting downward; and the Wallace vote collapsed and those few things were enough to change the electoral votes in the middle West to elect Mr. Truman when we had said Mr. Dewey would win.

MURROW: Well now, that same visitor: Does he ask these questions quietly: "George, who is going to win come November?"

GALLUP: Well, let's go in where it is a little warmer, Ed, and I'll answer that question.

MURROW: All right, fine.

GALLUP: You know the-- a lot of people expect us to make predictions, whereas we are in fact only-- we're only reporters, only fact finders. In a certain way I always think of myself as the score keeper. I think probably, Ed, the only prediction that I would make at this time in my life is that polls again in some future election will go wrong in a close election.

MURROW: Dr. Gallup, where is your family tonight?

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MURROW: Dr. Gallup, where is your family at night?

GALLUP: Well, I would like to have you-- I would like to go in the living room, Ed, and have you meet Mrs. Gallup. You remember Ed Murrow?

MRS. GALLUP: Certainly do.

MURROW: Good evening, Mrs. Gallup.

MRS. GALLUP: How are you, Mr. Murrow? Glad to see you again.

MURROW: I'm fine, thank you. I know you are very busy with your home and family but do you ever get a chance to go on a fact finding expedition with your husband George?

MRS. GALLUP: Every now and then I do. I have several times and I enjoy it very much.

MURROW: Well, Dr. Gallup, I know you have surveyed public opinion on a great many subjects. Any findings that particularly interest you personally?

GALLUP: Well, Ed, I think probably the most interesting survey that we ever made was one in which we tried to find out who the happiest people are in this country. It was a study we made a few years back and I remember some of the more interesting results of that survey. One thing that has always stayed in my mind is the fact that people who are religious are happier than people who are not religious and as a matter of fact the most religious people seem to be the happiest. People living in the mountains are happier than

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MRS. GALLUP: Certainly do.

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people living in the plain states. People who live in the small towns and rural areas are generally happier than people living in cities and I recall that the least happy people in America are the people that work in factories in the big cities.

MURROW: Go ahead, George. Excuse me.

GALLUP: We repeated that same survey in France. We have a number of foreign organizations and they found this interesting result. They found that the people who were the unhappiest were largely Communists so you do see there is a relationship.

MURROW: Mrs. Gallup, all these facts and figures that George juggles: Do you find that he remembers everything?

MRS. GALLUP: We have a little trouble with hats and brief cases and the keys and things like that, Mr. Murrow, now and then.

MURROW: Well, that is very encouraging.

Tell me this. Since you are both from the midwest how do you like Princeton and the Ivy League?

MRS. GALLUP: Oh, we like Princeton very much indeed. We are not Ivy Leaguers, my husband and I, but my two boys both went to Princeton - Alex and George.

MURROW: Oh yes, are the boys at home?

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MRS. GALLUP: George is here. Alex is in the Army.

GALLUP: And our daughter Julia is here. She is in school in England and she's here on holiday right now.

MURROW: George, you have a farm of about 450 acres, haven't you?

GALLUP: That's right and I would like to-- Ed, to go over and show you, tell you a little bit about it while Mrs. Gallup rounds up the children. I would like to show you the two who are here.

MRS. GALLUP: Yes, I'll do that.

GALLUP: You know we have, as you say, 450 acres, Ed, and our chief income is from a dairy. We have 80 head of Guernsy cows. We carry on a general farming operation - at least I think you would call it a general farming operation. We have-- we raise corn, wheat and all the other crops. I don't know but if you were here in the day time I would like to show you the place. I think probably the most interesting feature is a brook that runs the entire length of the property. It goes from almost a mile, from one end of the property to the other.

MURROW: George, do you ever get out and work the land yourself?

GALLUP: Oh yes. I like to get out in the summer time and run the tractor and cut hay and do the chores of that kind. It is extremely relaxing. I would like to show you our guest house here, and our children, Ed.

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MURROW: Good. George, to go back to the public opinion polls for a moment: Do the results of any of your surveys ever shock or surprise you?

GALLUP: Yes, they do, Ed, some of them do, particularly the surveys that have to do with information. It is always shocking to me when we interview people who have the advantage of an education, by that I mean who have gone to high school and/or college, and about two-thirds of the country have, to find that these people are very ill informed about the world. You've just come back from Africa but I think you would find that a good many of these people have only the vaguest idea of the different countries in Africa. I remember one study in which we found that only a third of all the adults of the country knew where the Suez Canal is. A good many people do not know that we have two senators from each state. They know very little about the electoral college. They know very little about geography generally and particularly the geography of Asia and the sad part of it is that these are people who have had the advantage of an education.

MURROW: Well, how would you correct this situation?

GALLUP: Well, I think it's-- in the final analysis it has to go back to the individual. I think that every person that has to accept some responsibility for seeing to it that he's reasonably well informed. I once thought of

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MURROW: I just saw them arrive.

MRS. GALLUP: I would like to introduce my daughter Julia.

MURROW: Good evening, Julia.

JULIA: Good evening, Mr. Murrow;

MRS. GALLUP: And George.

MURROW: Good evening, George.

GEORGE: Good evening, Mr. Murrow.

MURROW: Julia, your Dad was telling me that you are going to school in England.

JULIA: Yes, I am, Mr. Murrow. I'm going to a school called Beachlawn in Oxford which is a preparatory school for Oxford and Cambridge.

MURROW: Are you going to Oxford and Cambridge later?

JULIA: I don't think so, as a matter of fact. I think I will go to college in the States.

MURROW: How do you like college in England?

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MURROW: George?

GEORGE: Yes sir.

MURROW: Do you intend to make public opinion surveying, your life work?

GEORGE: Yes sir, I just went through-- I have been through the various phases of the polling business and I enjoyed it tremendously. It is very fascinating and I'm sure I will continue.

MURROW: You have been out on a farm survey recently, haven't you?

GEORGE: Yes sir.

MURROW: Any results that you could let us in on in advance?

GEORGE: I wish I did have some point but Jack S- from the Gallup Poll staff and I are just two of seventy boys-- seventy reporters in the field and we have to wait until those results come in and analyze them before-- and then give the releases to the newspapers two weeks hence.

MURROW: Yes. Dr. Gallup, I know you release your surveys only through the newspapers. Is that right?

GALLUP: Yes, that's true and that has been true since 1935 when we started with the Washington Post and Mr. Eugene Meyer. We have about a hundred newspapers-- over a hundred newspapers, to which we release our results.

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MURROW: You have studied almost everything. What kind of a job do you think the press is doing on the general problem of informing the American people?

GALLUP: Well, I think they are doing a wonderful job and I often think that the public doesn't appreciate the time and the money, the effort that goes into covering the news of the world. We once made a study and found that only about-- that the average person only spends three or four minutes a day reading news of national and international importance and to me that's sad when so much effort and so much newsprint has been used to bring information to the people and so many editorial writers have worked hard to interpret this news. I certainly hope that people spend a little more time on that front page and a little more time on the editorial page. I think they owe it to themselves as well as to the press.

MURROW: Do you think newspapers have very much to do with influencing opinion on political issues?

GALLUP: No, I think not. I think the chief influence of the newspapers is bringing the facts to the people If the newspapers had any great influence Alfred Landon would have been elected President in the year 1936.

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GALLUP: I shall, thank you very much.

MURROW: Thank you very much. Good night.

GALLUP: Good night.

MRS. GALLUP: Good night.

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[Commercial]

MURROW: Hermione Gingold is one of the most talented comediennes in show business. She went on the stage at the age of ten and before she was out of her teens Miss Gingold was already recognized as one of England's better Shakesperian actresses but she didn't reach real stardom until she switched to comedy, playing in London musical reviews, radio and movies. She also established quite a reputation as a writer of plays, essays and book reviews. Hermione Gingold's first success in this country came three years ago in the Broadway review ALMANACH. Since then she has devoted most of her time to television. Hermione Gingold lives in this building on the East side of Manhattan. Her apartment is on the thirteenth floor and since this is Friday the 13th what could be more appropriate.

Are you superstitious?

GINGOLD: Stay in there and you are not going

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to come out and appear on Mr. Ed Murrow's lovely program so there. Stay in.

MURROW: Hermione, are you superstitious?

GINGOLD: Well, of course I'm superstitious. I'm a witch.

MURROW: What were you doing in the closet?

GINGOLD: Oh. Well, I suppose I'd better tell you; otherwise I might be misjudged. I was shutting Mr. G. in who has been very naughty today. I made him a lovely dinner and he wouldn't eat it so I said he couldn't appear on your program.

MURROW: Oh let him out; let him out; it's such a . . . [garbled]

GINGOLD: Come on Mr. G, come on, come on. Here is Mr. G.

MURROW: Good evening, Mr. G.

GINGOLD: Isn't he rather sweet?

MURROW: He is indeed.

GINGOLD: He is not at all camera shy. He was once in a film . He was really good. He played the part of a dog. So you look. So now you are famous. He'll probably get a concept for a TV series, you know, Mr. Poodle... [garbled] Oh, you're sweet.

MURROW: Hermione, have you found it very difficult to make the transition from England to this country?

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GINGOLD: Come on Mr. G, come on, come on. Here is Mr. G.

MURROW: Good evening, Mr. G.

GINGOLD: Isn't he rather sweet?

MURROW: He is indeed.

GINGOLD: He is not at all camera shy. He was once in a film . He was really good. He played the part of a dog. So you look. So now you are famous. He'll probably get a concept for a TV series, you know, Mr. Poodle. . [giggled] Oh, you're sweet.

MURROW: Hermione, have you found it very difficult to make the transition from England to this country,

GINGOLD: Oh, I don't think so really. After all you know, in the theatre, people are much the same and over here I live in this apartment house and luckily it's full of theatre peoole so if I want to borrow a cup of money or anything else I just go across the way and besides the most extraordinary thing is when I came here from the very beginning I felt at home which makes me think perhaps that I have a touch of Bridey Murphy about me and I have been here before.

MURROW: I noticed that stand of flowers near you there. Did you arrange them yourself?

GINGOLD: Yes, I did. Do you like them?

MURROW: I do indeed.

GINGOLD: It took me hours and I'll tell you a secret. They are not real. They are artificial. I like artificial flowers because I can make them smell of anything I want to. Now, for instance the daisies which normally wouldn't smell of anything very much--

MURROW: Yes.

GINGOLD: --I put Lavendar water on them because I like Lavendar water and the carnations smell of gardenia and so on and so forth. I just put on whatever perfume I happen to like. I think it's rather a good idea.

MURROW: Sounds like a wonderful--

GINGOLD: And of course there is a sordid reason. Flowers cost a lot of money and don't last very long.

MURROW: Hermione, what about the rest of the apartment, did you have a hand in that too?

GINGOLD: Yes, I did. This is the foyer and I will show you the rest of this enormous apartment. Now. This is what is laughingly known as the music room.

MURROW: Do you play the piano very much?

GINGOLD: Not very much, just enough, you know, if I have a song in a show I can pick it out with one finger but I find the piano is very good to lean against and be photographed, as you see - Miss Gingold with her piano, thinking deeply!

MURROW: Well, what else do you use for intellectual effects in the Gingold apartment?

GINGOLD: Well, pictures, art. Now this picture, for instance, is an English primitive. It looks to me as if the painter painted the body. Then found he hadn't enough canvas to put proper legs since they are rather small, aren't they?

MURROW: They appear to be but . . . [garbled]

GINGOLD: Well, actually, I saw this picture in a museum in London and I adored it so I got an artist friend to go in and copy it and then in the dead of night I took the copy in and stole this off the wall and so that is what I told people because I couldn't bear them to think that I had a fake on my walls you know.

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MURROW: Hermione?

GINGOLD: Yes.

MURROW: I have a hunch I could guess the question that people ask you most.

GINGOLD: Why am I called Hermione?

MURROW: Yes.

GINGOLD: Well, I honestly don't know. There isn't a Hermione in my family. I am very thankful I am called Hermione because "Hermione Gingold" on a theatre marquee being such a long name practically stops anyone else's name being outside beside mine, so I am very grateful to my mother for that. Of course people find it tremendously hard to pronounce.

MURROW: Hermione, when it comes to acting do you find you have to change things for the American audience?

GINGOLD: No. No, I think American audiences and English are about the same. I mean good audiences, bad audiences. I would say that on the whole English matinee audiences are about the worst I have ever seen because you know in England we serve tea to people in their seats.

MURROW: Yes.

GINGOLD: And sometimes the clatter of tea trays and the munching of very dry biscuits is very trying for the artists who are playing a serious scene.

MURROW: Some of those characters you do: How do you make yourself up to look so old?

MURROW: Hermione?

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MURROW: Some of those characters you do: how do you make yourself up to look so old?

GINGOLD: Well, that is a charming compliment. Thank you, very much. I don't usually give this secret away but as you've been so nice I think I will show you what I do. It won't take more than a minute. Now. This is my theatre grab bag. Now in it I have this hat. It came from a place called THE DELIGHTFUL MUDDLE in London. Then I put on the spectacles. I try to put on the spectacles I should say. I put on the feather boa and I drop the muscles of my face.

"My sister comes from Ceylon. Perhaps you know my sister, Mr. Murrow. She will be watching us tonight in Ceylon."

It takes very little make-up just so your face drops as it were. Oh my goodness, this isn't very good on the hair, if you will excuse me a minute. Well, it's the best we can do in the time I'm afraid. Now.

MURROW: Hermione?

GINGOLD: Yes.

MURROW: Do you come from a theatrical family?

GINGOLD: No, actually my family are not theatrical. They are very, very respectable. Well, I will show you some pictures which I happen to have got ready. Now this is family. That's me, me when I was a child. I had pale, gold hair. I think I was very, very pretty.

MURROW: You were indeed - still are.

GINGOLD: Oh now. I was just going to say it

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MURROW: You were indeed - still are.

GINGOLD: Oh now. I was just going to say

is strange how pretty children always grow up to be so ugly and it's true. Now this is a group of my entire family. Can you guess which is me?

MURROW: Would it be the one in black, in the middle?

GINGOLD: No, no. People always say that and I'm not as sinister as that. Me, when I was a child.

MURROW: Why the cricket bag?

GINGOLD: I don't know. I have never played cricket in my life but I can only think that even in those days I wanted to be different. I am a bit of a ham even at that age. You see how carefully I removed myself from the rest of the family so I would stand out and so people would say, "Why the cricket bag." Cricket!

Now, I think that's all my family photographs I have to show you. Yes.

MURROW: Hermione?

GINGOLD: Yes.

MURROW: Americans are always interested in what people from other countries think of them. Would you be willing to submit to a brief interrogation?

GINGOLD: Well, if you won't hold it against me, yes.

MURROW: All right.

GINGOLD: And not embarrasing questions.

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MURROW: All right.

GINGOLD: And not embarrassing questions.

MURROW: Of course not.

GINGOLD: Naturally not.

MURROW: Any comments on American men?

GINGOLD: Divine.

MURROW: How about women.

GINGOLD: Divine.

MURROW: Are you impressed with their beauty?

GINGOLD: I am. I really am - the women you mean or the men?

MURROW: Either or both.

GINGOLD: I think the women are terribly soigneé. They always look so smart and I think this is really a woman's country. That's why I like being here so much.

MURROW: Any observations about American cooking?

GINGOLD: Well, I suppose I have got to be frank.

MURROW: Oh yes.

GINGOLD: Well, the best American cooking, as in all countries I feel, is French. Though of course I mean when it comes to Southern fried chicken and things like that and hog jowl and black eye peas-- they're very good but French cooking is best everywhere.

MURROW: All right, American politics?

GINGOLD: I don't know anything about them at

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all. I don't even know about English politics. I only know that which ever party get in it seems on the concensus of opinion it is the wrong one. That's all I know.

MURROW: I think George Gallup might agree with you at times on some of this survey.

Tell me, have you ever gone to a baseball game?

GINGOLD: No, I never have. People promise to take me but I have never been. I am very disappointed.

MURROW: Occasionally in London I used to catch one of those book reviews of yours. What did you call it?

GINGOLD: Oh, I wrote a book-- a monthly book review. It was called. "These I have loathed," and I picked out the worst book of the month and reviewed it. It was great fun but it made me a lot of enemies I'm sorry to say.

MURROW: Which do you like best, theatre or television?

GINGOLD: Oh dear. Oh, really this is difficult. Well, I love television. I like it because one gets to a large audience that one doesn't in the theatre and of course it's delicious money. But, of course, I like the theatre best. I have been on the stage such a long time that the theatre is really my life. I just-- I am never happy really away from the theatre but I am getting to like television much more than I did when I started - possibly because I know more about it.

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MURROW: A lot of people are made happier by the fact that you are on television.

GINGOLD: That's very kind of you.

MURROW: Thank you very much, Hermione Gingold, for letting us come and visit you. Thank you and good night.

GINGOLD: Good night.

MURROW: Good night.

We will be back in a moment.

[Commercial]

MURROW: Next week from New York Balladeer Burl Ives and his family and model agency head Harry Conover and his family.

There are some of the people who made tonight's program possible.

And, now, from PERSON TO PERSON good night and good luck.

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CBS TELEVISION

PERSON TO PERSON with EDWARD R. MURROW

Guests: Burl Ives and Harry Conover

April 20, 1956 10:30 AM EST.

MURROW: Good evening. I'm Ed Murrow. The name of the program is PERSON TO PERSON. It's all live; there's no film. Tonight we will be going in first on an actor and balladeer - Burl Ives and his family; and then we'll move on to the home of the Harry Conovers. He's head of the model agency. We will be ready to go in exactly 30 seconds.

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MURROW: Burl Ives has been singing and strumming a guitar for nearly a half century. Today he is without question the biggest person in the folk music field - both personwise and physically. He comes in at about 280 pounds. Burl grew up in Jasper County, Illinois, the son of a share cropper. The Ives family did an awful lot of singing. It was the only entertainment they could afford. In due course Burl started vagabonding around the country, singing for his meals and also collecting songs like BLUE TAIL FLY, FOGGY, FOGGY DEW, and WAYFARING STRANGER. He has sung them on the concert stage, on record and radio all over the world. Burl Ives is also an accomplished actor and occasionally even finds time to do some

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serious writing. Burl, his wife Ellen, and his son Alex live in this building on the upper West side of Manhattan, about a block from the Hudson River. For a city family that enjoys the open sea so much this must be a never-ending source of temptation. Good evening, Burl.

IVES: Good evening, Ed.

MURROW: Am I right about that temptation of the river?

IVES: Aye, aye, that's true. Yes. We like to sail a great deal in our family. As a matter of fact this is sort of my junk room here. You see a few models around here.

MURROW: Tell me, is your boat docked in the Hudson?

IVES: No, it's not. As a matter of fact it's down in the Bahamas, at Green Turtle Key.

MURROW: That isn't a bath tub model you're working on by any chance, is it?

IVES: No, it isn't. That's just a schooner that I should have fixed a long while ago. You can see there is something wrong with the bow spread here.

MURROW: Yes.

IVES: But I'm going to fix it one of these days very soon. I'm putting it off like people do that inner tube.

MURROW: Yes. You once had a house boat. What ever happened to it?

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IVES: But I'm going to fix it one of these days very soon. I'm putting it off like people do that kind of thing.

MURROW: Yes. You once had a Hudson boat. What ever happened to it?

IVES: Well, it's still in existence, Ed. As a matter of fact here is a picture of it. It was called the WATER GYPSY and I lived on it for about four years and then my wife came out to have a look at it. We weren't married then. I had never met her. As a matter of fact she came out to look at the house boat and she liked the house boat but then she wouldn't rent it but that was the end of me and I never lived on the house boat again.

And, on the other side here is my present boat which I intended to go sailing when I left CAT ON A HOT TIN ROOF but I have just been contracted for another year's work it seems so I won't get to go sailing. Would you like to make a deal for it, Ed?

MURROW: Well, if the price is right, Burl, we might do it.

IVES: She seems a dandy and she's only about 3 years old. She's a motor sailer with a Diesel engine and you can see she is a honey and the price is right and I would like to talk to you about it.

MURROW: All right, we'll do that.

Burl, tell me this. How did a ballad singer from a mid West state ever become such an old salt.

IVES: Well, I think that people from the mid West are especially interested in the sea. We like the smell

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Burl, tell me this. How did a boiled stinger from a mid West state ever become such an old sailor.

IVES: Well, I think that people from mid-West are especially interested in the sea. We like the small

of salt water. I think in the U. S. Navy you will find a lot of people from the mid West and I have always been interested in the sea. As a matter of fact when I came East the first time one of the things I came to see was the ocean.

MURROW: Well, Burl, I suppose your love of the sea and ships accounts for the fact that a lot of your folk songs are sea chanties. Is that right?

IVES: Well, yes. As a matter of fact I have never been terribly interested in sea songs. I was interested in sailing and the sea but I got interested in sea songs - oh, about a year ago when I was studying with my friend John Huston in the music for his new show MOBY DICK and I got more interested and consequently have collected quite a few sets.

MURROW: Have you found any new ones recently?

IVES: Yes, I have just recorded one, as a matter of fact, I would like you to hear.

MURROW: Good.

IVES: Recorded it for Decca and it is called JACK WAS EVERY INCH A SAILER FOUR AND TWENTY YEARS A WHALER.

MURROW: Let's hear it.

IVES: If I can get this machine to go here we are all set. These fancy machines sometimes, you know, they don't do what you want them to do. Whoa. It didn't.

MURROW: Stay with it.

IVES: I'll stay with it. Now. I'll just play

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the last part of it for you.

MURROW: All right.

IVES: All right. I knew it was going to do it.

[plays record]

Here is the chorus.

[sings with record]

"Jack was every inch a sailer,
Five and twenty years a whaler,
Jack was every inch a sailer,
He was born upon the bright blue sea."

[plays record]

[sings with record]

"Jack was every inch a sailer-- "

That would be a good dance.

[end of record]

MURROW: Burl, You spend about as much time acting and writing as you do singing. Just how would you describe what you do?

IVES: Well, I guess actors would say that I'm a singer. Singers would say that I'm an actor and writers would probably say that I'm a singer who acts or an actor who sings.

MURROW: Burl, how do you manage to keep all three careers going on an even keel?

IVes; well, I've two reasons why I stay on a fairly even keel and they are in the other room and I'll take

the last part of it for you.

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Ives: Well, I've two reasons why I stay on fairly even keel and they are in the other room and I'll tell

you in and introduce you to them.

MURROW: Good.

IVES: Come right along, Ed.

MURROW: Who are your two friends there?

IVES: Oh, this sturdy lass here is Pocahontas. I got her in England - in Chester, England - and they told me she was a ship's head. However, I'm not sure but she's a nice girl and this old boy here is Vasco de- and he is a nautical fellow and traveler as you know.

MURROW: Yes.

IVES: Traveling man. Now Ed, I'd like to introduce you to my wife, Elinor.

MRS. IVES: Hello, Ed.

MURROW: Good evening, Elinor.

IVES: And my son Alexander Ives.

MURROW: How are you, Alex?

ALEX: Fine, thank you.

IVES: And Judy-Jingle Bell Ives - the cat.

MURROW: Alex, tell me, do you like boats as much as your Dad?

ALEX: Yes.

MURROW: You do? All right, no, what about music. What's your favorite music.

ALEX: THE BLUE SUEDE SHOES.

IVES: I thought he was going to say THE BLUE

TAIL FLY when he said BLUE SUEDE SHOES.

MURROW: So did I. So did I.

You're a rock and roll fan, sort of. Is that right, Alex?

ALEX: Yes.

MRS. IVES: Burl made him one.

IVES: Well, I got quite interested. There was such a controversy over rock and roll that I got interested and I went and bought quite a few and I discovered that I liked it very much and Alex came in when I was playing the BLUE SUEDE SHOES and he was quite taken with it so we are kind of rock and roll fans around here.

MURROW: How about you, Ellen. Do you share the enthusiasm for rock and roll?

MRS. IVES: You know I wouldn't dare say otherwise at this point.

MURROW: You're out-numbered, aren't you?

Tell me, do you run across any temperment in your husband and wife business relationship?

MRS. IVES: Well, you know Burl took care of that long before we were married. As a matter of fact the first time I met him it was at CBS. I had just taken a job there timing the shows and my first job was Burl's and I came in and wanted to time his show and he roared at me, "sit down, girl," and I sat down and that's been the answer ever since.

TAIL FLY when he said BLUE SUEDE SHOES.

MURROW: So did I. So did I.

You're a rock and roll fan, sort of. Is that right, Alex?

ALEX: Yes.

MRS. IVES: Dad made him one.

IVES: Well, I got quite interested. There was even a controversy over rock and roll that I got interested in and I went and bought quite a few and I discovered that I liked it very much and Alex came in when I was playing the BLUE SUEDE SHOES and he was quite taken with it so we are kind of rock and roll fans around here.

MURROW: How about you, Allen. Do you share the enthusiasm for rock and roll?

MRS. IVES: You know I wouldn't dare say something at this point.

MURROW: You're out-numbered, aren't you?

Tell me, do you run across any tension in your husband and wife business relationship?

MRS. IVES: Well, you know Dad had been at that long before we were married. As a matter of fact the first time I met him it was at CBS. I had just taken a job there singing the shows and my first job was Dad's and I came in for the second time his show and he yelled at me, "Sit down, girl." So I sat down and that's been the answer ever since.

MURROW: I don't believe it.

IVES: That's her side of the story.

MURROW: Burl, all those folk songs you sing: Where do they come from?

IVES: Well, as a matter of fact many of the songs I sing I inherited you might say. I got them from my family. My grandmother was a singer and so was my father and my mother and then I got many from collectors like the great Mr. S-Allen Lomax and various other collectors. Then I collected a lot of them myself in my travels here and there.

MURROW: Burl, what accounts for this increased popularity of folk music over the past few years?

IVES: Well, I think the fact that people have been able to hear them, Ed. I think you might say electronics-records, TV, radio, and juke boxes and I think that has a lot to do with it. That and, oh, I think probably twenty years ago it just wasn't a fad and people were a little afraid, especially country people were a little afraid to identify themselves with songs so close to the earth.

MURROW: Yes.

IVES: And you might say from whence they came but now it is all right. They are taught in school and they are sort of accepted.

MURROW: Burl, speaking of from whence we came, do you ever look back to your boyhood days to Jasper County out

MURROW: I don't believe it.

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MURROW: Yes.

IVES: And you might say from wherever they came but now it is all right. They are taught in schools and they are sort of accepted.

MURROW: Burl, speaking of from where we come, do you ever look back to your boyhood days in Illinois, Burl?

in Illinois?

IVES: Oh yes, indeed, quite a lot. I am very fond of my home town and my family, what's left of my family there. As a matter of fact we are great family people here. We even have a family album as you can see.

MURROW: Yes.

IVES: And Alexander is very taken with this. We have all the pictures of our family and dogs and cats and everything around. I think a lot about my little home town which is Hunt City, Illinois. As a matter of fact I like the sort of terse way that the people down there sort of describe things. I remember when I was a little boy I used to go to the blacksmith's shop a lot and I was fascinated watching Jim Hargess who was a blacksmith shoe the horses and dip the hot irons in the flat tub and I liked the smell of the place and then I left the little town and went away to school and grew up and not too many years ago I went back to my home town and I saw a very tall man coming down the street. I looked and it was Uncle Jim Hargess and he was very old then but still very straight - the old blacksmith - so I came up close to him and he squinted at me and he said, "It's Burl, ain't it?" and I said, "Yes, Jim, this is Burl," and he said, "Why, you've been sick, ain't you?

Now, a few years ago before my father passed away there was a big Sunday dinner at our house and all the children

in Illinois?

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Now, a few years ago before my father died there was a big Sunday dinner at our house and all the children

and all the grand children and great grand children were there so I was in Chicago working so I called up and I said to my-- my father answered the phone and I said, "Hello, Dad." I said, "how are you all down there?" and he said, "We are in table condition."

MURROW: Thank you very much Burl. Thank you Ellen. Alex, good night.

ALEX: Good night.

MURROW: Sleep well.

IVES: Good night, Ed.

MRS. IVES: Good night.

MURROW: In just a moment we will take you for a visit with Mr. and Mrs. Harry Conover.

[Commercial]

MURROW: The combination of beautiful and talented models and a million dollar business is the happy lot of Harry Conover. Conover was a radio actor and model himself before he started his own company about 17 years ago. It is now called the Conover TV Model Agency. Among former Conover girls are Jinx Falkenberg, Meg Munday, Nina Foch, Mary Sinclair and Joanne Andrew, not the least of the graduates is Candy Jones - Mrs. Harry Conover. She runs the Conover School for Self Improvement. The Conovers live here in this apartment house on upper Park Avenue in New York City. They

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MURROW: Thank you very much Earl. Thank you Ellen. Alex, good night.

ALEX: Good night.

MURROW: Sleep well.

IVES: Good night, Ed.

MRS. IVES: Good night.

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have eight rooms and sometimes the place doesn't seem big enough to hold the three growing Conover boys. Good evening, Harry.

CONOVER: Good evening, Ed.

MURROW: Harry, you are surrounded by beautiful women all day. Does anyone ever believe you when you say you've had a rough, tough day at the office?

CONOVER: Well, I have two answers. With the men they have a desire to be my partner. With the women, they say, "How do you ever stand it?"

MURROW: How many girls in your agency?

CONOVER: Well, we have an active list, Ed, of oh, I should say of 75 to 100 girls and actually it is constantly changing.

MURROW: Harry, just what is your conception of a really beautiful woman?

CONOVER: Well, I have a sort of-- rather a professional opinion you might say-- a personal opinion and to my mind the epitome of the real female is Rise Stevens.

MURROW: We visited her one night on this program. I certainly agree.

Now, Harry, assuming that she would be interested, would she make a good model for your agency?

CONOVER: Well, Ed, I, of course, don't know Rise. You say you have visited her and I wish you would arrange an

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MURROW: We visited her one night on this program. I certainly agree.

Now, Harry, assuming that she would be interested, would she make a good model for your agency?

CONOVER: Well, Ed, I, of course, don't know Miss. You say you have visited her and I when you could arrange to

appointment immediately.

MURROW: Harry, what about that girl I saw in the picture just a moment ago on the mantle?

CONOVER: Oh, this girl?

MURROW: Yes.

CONOVER: Oh, that happens to be probably the most attractive girl in the country as far as I am concerned. It happens to be Candy, my wife, and as a matter of fact she is right here, Ed.

MURROW: Just happens to be. Good.

CONOVER: Just happens to be.

MURROW: Good evening, Candy.

MRS. CONOVER: Good evening, Ed.

MURROW: Tell me, how does it feel to be so young and to be retired?

MRS. CONOVER: Retired? Well, Ed, it's quite true that I have stopped modeling but since my very active modeling days I have had three boys and every day I'm at the Conover School [indistinguishable] and as beauty authority for Cashmere Bouquet soap I do television commercials and radio and I do magazine ads so you might say I am semi-retired.

MURROW: Harry, it sounds like modeling leads to both marriage and a career. Is that right?

CONOVER: Well, yes, Ed. In most cases to marriage and also to other careers, not as the public might think, into

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CONOVER: Well, yes, Ed. In most cases to marriage and also to other careers, not as the public might think, here

the more glamorous careers such as the theatre, motion pictures and television, but some of the girls do what we consider a very sincere thing and that is after they've learned the ropes in New York they go back to their own home towns and head up the local department stores and such things as that.

MURROW: Candy, what would you recommend for the pretty girl who wants to come to New York and become a model?

MRS. CONOVER: Well, Ed, that is question that I receive in my mail and I get it over the telephone daily and it is a very sad thing, when so many of these youngsters come into New York. Many of them have saved up for years and years or it might just be a teen ager who has borrowed money from a family and a family who couldn't really afford it and she comes to New York with all of her hopes for modeling. Of course modeling is a very unstable field and my advice to a girl is to first buy a round trip ticket. Do not tell everyone in the home town that, "I am going to New York to make my future in modeling and television," but do some personal research, come to New York for as little a time as a week-end and receive qualified opinions. There are experts in New York and if a girl is qualified she will get a yes. If she gets a no she may save herself so much heart break and she can go home and hold her head up and know she did at least a very intelligent thing-making a personal research.

MURROW: I'm sure that is sound advice. Thank

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MURROW: I'm sure that is sound advice.

you very much, Candy.

Harry?

CONOVER: Yes.

MURROW: Are the boys still awake?

CONOVER: That's a funny question. You know they are tonight, Ed.

MURROW: Do you think we can meet them?

CONOVER: I'm sure we can.

MRS. CONOVER: I'll get them, dear.

CONOVER: All right, fine.

MURROW: Harry?

CONOVER: Yes.

MURROW: I know you worked for department stores at one time. How did you get out of that?

CONOVER: Well, it was a fast departure, Ed. During the depression I was working with Abercrombie and Fitch on Madison Avenue and I was in what they called "Educational Toys." However, the toys to the right of me, to the right of my department, were not quite as educational, such as a duck shooting gun appealed to me greatly. As a result I spent most of my time trying to knock off the ducks. Unfortunately one day one of the hard rubber darts hit one of the better customers in the wrong spot. I was immediately dismissed and I have not been back to the department store career since.

Here they are.

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Here they are.

[overlapping of voices - indistinguishable]

CONOVER: Now, let's see, Ed. Here we have Harry, Jr.

MURROW: Evening, Harry.

HARRY, JR: Good evening, Mr. Murrow.

CONOVER: Age 8. And the little boy Cary, age 7.

MURROW: How are you, Cary?

CARY: Good evening, Mr. Murrow.

CONOVER: And here is the great big fellow, Ed, age 5. This is Christian.

MURROW: Good evening, Chris.

MRS. CONOVER: CAn't you say good evening?

MURROW: How are you? We'll get around to you later.

Harry, Jr. have you got an idea of what you want to be when you grow up?

HARRY, JR: Yes, Mr. Murrow, I would like to be an actor when I grow up.

MURROW: Well, how long have you been wanting to be an actor?

HARRY, JR: Since I was four, Mr. Murrow.

MURROW: Have you appeared in any plays yet?

HARRY, JR: Yes, I have.

MURROW: What were they?

HARRY, JR: [garbled]

[overlapping of voices - indistinguishable]

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MURROW: Evening, Harry.

HARRY, JR: Good evening, Mr. Murrow.

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MURROW: How are you, Gary?

GARY: Good evening, Mr. Murrow.

CONOVER: And here is the great big fellow, Ed, age 5. This is Christian.

MURROW: Good evening, Chris.

MRS. CONOVER: Can't you say good evening?

MURROW: How are you? We'll get around to you later.

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MURROW: What were they?

HARRY, JR: [garbled]

MURROW: And I hear you didn't use your own name when you got those jobs?

HARRY, JR: Yes, Mr. Murrow;

MURROW: YOU didn't want to trade on your Dad's reputation and your mother's, is that right?

HARRY, JR: Yes sir.

MURROW: What about base ball. Do you like to play that?

HARRY, JR: Yes, Mr. Murrow, I like it very much. I like to hit home runs [garbled]

MURROW: Oh, hurt your hand. You're just going to be an outfielder and just catch the flies and hit home runs. Is that right?

HARRY, JR: Yes sir.

MURROW: Cary, what's happened to your front teeth?

CARY: I pulled them out.

MURROW: You did? Are they still coming out?

CARY: Yes.

MURROW: And do you get some silver money when one comes out?

CARY: Yes.

MURROW: How much do you get, a quarter?

CARY: 25 cents.

MURROW: 25 cents?

CARY: Yes.

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MURROW: 25 cents?

GARY: Yes.

MURROW: Hey, Chris, are you prepared to talk to me now?

[voices overlapping - garbled]

CHRIS: Okay.

MURROW: Okay. All right. How are you tonight?

CHRIS: Right over there.

MURROW: Good. Do you go to school yet?

CHRIS: Yes.

MURROW: You do? How do you like it?

CHRIS: Fine.

MURROW: What do you like best about school?

CHRIS: No.

MURROW: When you get out?

CONOVER: He's trying to take his teeth out, Ed. He heard about the 25 cents. He didn't know about that before.

MURROW: CAndy, how did Harry, Jr. start his acting career?

MRS. CONOVER: Well, he did this by himself up in Pennsylvania, up in M- and he was six years old. During the summer the boys go up there . . . and Harry and I stay in New York and on his own he went to the local stock company which is at the Grove Theatre and he actually auditioned. We knew nothing about it and we heard that he was chosen.

MURROW: Harry, Sr. I mean.

CONOVER: Yes, Ed.

MURROW: Hey, Chris, are you prepared to talk to me now?

[voices overlapping - garbled]

CHRIS: Okay.

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MURROW: Harry, Jr. I mean.

CONOVER: Yes, Ed.

MURROW: What do the boys do to amuse themselves around the house?

CONOVER: Well, among other activities they seem to be in the furniture business. We refer jokingly to our furniture as temporary Chipdale of which the Conover boys do a custom job on it.

MURROW: Candy, isn't it a little late for the boys to be up?

MRS. CONOVER: Oh, it certainly is Ed. Actually they have never been up so late but tonight it is such an important occasion. Come on fellows, how about going to bed. Come on.

[voices overlapping]

MURROW: Do you mind if I come along to the boys' room?

MRS. CONOVER: Please do, Ed. Come on, Cary. As you can see, Ed, these are all boys.

MURROW: This sort of looks like a barracks. Where does everyone sleep?

MRS. CONOVER: Where do you sleep?

CARY: I sleep in the middle bed, Mr. Murrow.

MURROW: Where does Chris sleep. Do you sleep over here and Harry sleeps over there?

I think the boy just lost an arm. No, he's all right.

MURROW: What do the boys do to amuse themselves around the house?

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I think the boy just lost an arm. No, he's all right.

Thank you very much and good night fellows. Good night. Sleep well.

Candy?

MRS. CONOVER: Yes, Ed.

MURROW: Did you ever find time for relaxing after school is over and the boys in bed?

MRS. CONOVER: Well, in the evening I write an awful lot of letters and I spend quite a number of hours doing that and also my hobby is really writing. Right now I'm finishing a book which is a sequel to one I'd written before - MAKE YOUR NAME IN MODELING. This one has a rather unique title called - FLAT FEET IN FAIRY LAND. At least that's my working title.

MURROW: Very good.

Haven't you had some poetry published?

MRS. CONOVER: I had one published, Mr. Murrow.

MURROW: What was it like?

MRS. CONOVER: Well, first of all I should explain I was 14 at the time I wrote the poem and it was published by the New York Times and at 14 you write rather weird things. It was a surrealistic poem entitled TEAR DROPS.

MURROW: Can we hear it?

MRS. CONOVER: Do you want to?

MURROW: A little bit.

MRS. CONOVER: You're on your own.

Thank you very much and good night fellows.

Good night. Sleep well.

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MRS. CONOVER: You're on your own.

MURROW: All right.

MRS. CONOVER: Well, it starts this way:

"Dawn gently drops into the ocean
Portable radios and magic potions,
Tablespoons and roller skates
Whisper songs to Harvard dates,
Flashlight batteries and Cuba Libres
Reveal the love life of tiny amoebas,
Tear drops rise in hollow trees
But dawn can't smile at housemaids' knees."

You asked for it.

MURROW: I did.

Harry, you have done creative work thinking up such names for models as Candy Jones, Dusty Anderson, Tutu Johnson. Do you do that sort of thing any more?

CONOVER: No, Ed, I had to stop that quite sometime ago for the simple reason that I changed only a very few but it became a national past time of girls and they would come in throughout the country with their names already changed to impress us as to acceptability - such names as Dulcet Tone, Pearl Button and to top it, Stardust Epstein. You can understand why I stopped it.

MURROW: Harry, we've got to go. The clock has run us down. Thank you, very much.

CONOVER: Good night, Ed.

MURROW: All right.

MRS. CONOVER: Well, it starts this way:

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CONOVER: No, Ed. I had to stop that quite some-time ago for the simple reason that I changed only a very few but it became a national past time of girls and they would come in throughout the country with their names already changed to impress us as to acceptability - such names as Dulcet Tone, Pearl Button and to top it, Stardust Epstein. You can understand why I stopped it.

MURROW: Harry, we've got to go. The clock has run us down. Thank you, very much.

CONOVER: Good night, Ed.

MURROW: Thank you, Candy.

MRS. CONOVER: Good night, Ed.

MURROW: Say good night to the boys, please.

CONOVER: We will.

MURROW: We will be back in a moment.

[Commercial]

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There are some of the people that made tonight's program possible.

And, now, from PERSON TO PERSON good night and good luck.

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'Evening, Mr. Coward.

COWARD: Hello, Ed. How are you?

MURROW: Fine. Any reports from London yet on how the opening went?

COWARD: Oh yes, indeed, a lot. I had a very nice telegram from Vivien. Want me to read it to you? Wait a minute, till I get my glasses on. "My darling: Thought that you would like to know play went wonderfully last night and the box office real beehive. Notices satisfactory, business enormous. Love from us both, Vivien."

MURROW: Good. Congratulations.

COWARD: Most comforting.

MURROW: How is the television show shaping up?

COWARD: So far, very well indeed. We've been rehearsing for two weeks; we've got one more week to go.

MURROW: Well, all of this is a long way from your triumphant debut in something called The Goldfish, wasn't it?

COWARD: Yes, Ed, it was.

MURROW: Well, what was it all about?

COWARD: Well, it was a play for children, and for reasons best known to the author we were all school children in the first act, and in the second act we were all fish.

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MURROW: And what were you?

COWARD: I was a mussel, Prince Mussel.

MURROW: Noel, for someone who is continually on the go you seem to stand up remarkably well. You always appear very relaxed.

COWARD: Well, I think that I am, on the whole, fairly relaxed. I have moments of high tension, but very few.

MURROW: How do you achieve this relaxation?

COWARD: Well, I sleep a lot. I'm a great one for a bit of sleep: I sleep eight hours a night and whenever I can I get an hour in the afternoon. And I eat sparingly, drink moderately, smoke much too much.

MURROW: Tell me, have you found anything special to ease the tensions after a hard day's work?

COWARD: Certainly, but I have no intention of discussing it in front of several million people.

MURROW: Well, thank you very much. Our audience has just increased.

COWARD: That's all right.

MURROW: Noel, what about hobbies? Or don't you want to discuss that, either?

COWARD: Well, I have one.

MURROW: Do you paint?

COWARD: Yes, how did you guess? Yes, I do. Would you like to see one of my pictures?

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MURROW: Yes.

COWARD: Well, by a curious coincidence there is one in this very room. Here it it.

MURROW: How would you describe the style?

COWARD: Neurotic. Actually, it's known by my friends as touch-and-go-gan. But it really represents a Jamaican market scene; they're all coming back from market.

MURROW: Did that take you very long to do?

COWARD: It took me about two afternoons, I think. It looks rather like that, doesn't it?

MURROW: Well Noel, how come you just happened to have it here if you're permanently settled in Jamaica?

COWARD: I just happened to have it here because I'm going to give it to a friend, poor thing.

MURROW: Well, that's a nice side too, isn't it?

COWARD: Yes, the best really.

MURROW: Noel, what is it about Jamaica that's so appealing to you?

COWARD: Oh, there are many things about Jamaica that are very appealing to me. The first thing is that it's a very peaceful island, very beautiful, has the most wonderful mountains and sea and rich vegetation. It has all the advantages of the tropics without any of the disadvantages. I mean there are no terrible crawling snakes and wicked insects.

MURROW: And no telephones?

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MURROW: Noel, I know that you have a rather high regard for the comforts of life. What's your idea of comfort?

COWARD: Well, first of all pleasant surroundings, agreeable people, good books, a comfortable bed, and first-rate plumbing.

MURROW: Well, what's the most important thing in life to you?

COWARD: Oh, I think very much the same as everybody else, personal happiness.

MURROW: Well, what would you say is the worst ailment of the human race today?

COWARD: Oh, I would say fear.

MURROW: Just fear in general?

COWARD: Well, there are so many different sorts of fear. It seems to me that everybody is frightened of something, and I think if only many of those smaller fears could be eliminated the human race would probably be much happier and far less bent on self destruction.

MURROW: Well, any specific complaints with the way the world is treating you or others, Noel?

COWARD: No. The world has treated me very well. I think I've treated the world quite politely, too. I think we get on very well together.

MURROW: Noel, when you're working do you have much opportunity to do any serious reading?

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COWARD: Well, when I'm rehearsing not very much. Generally when I'm not actually doing a physical job of work, like rehearsing or playing, I generally get through about six or seven books a week.

MURROW: What's the most recent book you've read?

COWARD: Well, I'll show you. I found it in a little bookshop the other day.

MURROW: How do you pick up---

COWARD: What?

MURROW: How do you select a book?

COWARD: Well, I picked this up on the counter. I read the first page, and about in the middle of it, and then a page towards the end; and it looked rather good, so I bought it. And it was very good. It's called "The Man Who Rocked the Boat." And it's all about the rackets on the waterfronts of New York.

MURROW: And what are the other books I see there?

COWARD: Well, I've got a book here by Harold Nicholson called "Good Behavior" which is charming.

MURROW: Very good, yes.

COWARD: And another edition of British poetry, and a book about the eighteenth century.

MURROW: And do you have any particular favorite when it comes to poets?

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The moon lies fair upon the straits.

On the French coast the light gleams and is dawn.

The cliffs of England stand, glimmering and vast

Out in the tranquil bay ..."

I used to see that every night, and that's why I particularly like that poem.

MURROW: It certainly is easy to understand why you do, too. Noel, on one or two occasions the quantity and the quality of your own writings have been compared to Shakespeare's. Does this impress you?

COWARD: Oh, it most certainly does. Whether it would impress Shakespeare or not, I think it's quite another business.

MURROW: You played Las Vegas last year, something Shakespeare didn't do. Did you enjoy it?

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MURROW: What impressed you most about Las Vegas?

COWARD: Oh, I think its respectability. It's one of the most respectable towns I ever saw. I loved being there, everybody was very charming to me. But I say respectability because, you know, everybody's so occupied in trying to win money that they have no time for the major vices.

MURROW: Noel, any place in this country you haven't visited that you'd like to?

COWARD: Yes, one--Texas.

MURROW: You'll have invitations in the morning, I'm sure.

COWARD: Oh, I do hope I shall.

MURROW: Noel, as a gourmet of sorts, what's the least appealing aspect of American cooking?

COWARD: Lettuce.

MURROW: Why?

COWARD: Well, you know, lettuce is really very good, in its place. But it's so curious that whenever one orders an ordinary bacon sandwich--I mean, there is always lettuce and a gherkin with it. And I get so tired of lettuce.

MURROW: Well, what American dish do you enjoy?

COWARD: A really good Southern fried chicken.

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COWARD: Yes, pumpkin pie.

MURROW: Why?

COWARD: I don't know--it's sort of gooey. I don't care for it.

MURROW: What about our preoccupation with gadgets? What's the best one you've come across?

COWARD: The telephone that unplugs from the wall.

MURROW: And the least appealing American gadget?

COWARD: I think that public address system inside an airplane so that when you're quietly dozing off, the captain suddenly tells you that you're just going over something. That I can't bear.

MURROW: Just when you're falling asleep.

COWARD: Just when you're falling asleep.

MURROW: Noel, do you ever think back on those days in London during the Blitz?

COWARD: Very often, Ed. We had quite a good time, didn't we? You and I, I mean.

MURROW: It was a very interesting time, when everything was more important than it is now, don't you think? Each meal was important because it might be your last.

COWARD: And it seemed to me, too, that my beloved London was gayer then than it had ever been before--an extraordinary moment, wasn't it?

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COWARD: Well it's nice to hear you say that, Ed. I think it's true.

MURROW: Noel, what has impressed you most about America?

COWARD: Oh, since I first came here in 1921 the thing that has always impressed me about America, and always will, is its quality of generosity.

MURROW: How do you mean, exactly?

COWARD: Well, I mean that it's a very large country and it seems to me that it is large in other ways, too; that the Americans are generous with their hospitality, they're generous with their praise, they're generous in all directions, and I think that's a very lovable quality to have.

MURROW: Do you find any real difference between English and American audiences?

COWARD: No, not really very much, because you see one finds differences between audiences every night of the week.

MURROW: Yes.

COWARD: But a good audience is a good audience, and a bad audience is a bad audience in any land.

MURROW: How long have you been rehearsing for this television production?

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MURROW: And you're reasonably confident and happy, are you?

COWARD: Well, I'm very happy because I'm acting again with a very old friend of mine, Edna Best.

MURROW: Yes.

COWARD: Years ago I created The Constant Nymph with her. We've been together much in our early lives--it's lovely being with her again.

MURROW: Well Noel, much good luck. Thank you for letting us come and visit you. Good night.

COWARD: Good night, Ed.

MURROW: Good night, good luck. In just a moment we'll take you for a visit with Dr. Vannevar Bush and his wife.

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MURROW: Dr. Vannevar Bush is one of America's more important citizens. Now in his sixty-sixth year this son of a Universalist minister has served the government for various periods over a period of about forty years; and the last four presidents have called him Van.

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He was a research force of the atomic scientists, the first civilian scientist to sit with our highest war council. Dr. Bush served many years as vice-president of MIT, the Massachusetts Institute of Technology, and recently he retired as president of the Carnegie Institution of Washington.

Today, Dr. and Mrs. Bush live in this brand-new house that they recently finished building. It's on a wooded hilltop, a half-hour drive west of Boston, in Belmont, Massachusetts.

Good evening, Dr. Bush.

BUSH: Why, good evening, Ed.

MURROW: How are you tonight?

BUSH: Very well indeed, thank you.

MURROW: Well sir, I've known you a number of years and last week I managed to mispronounce "Vannevar" and I apologize.

BUSH: Well, you've got plenty of company there, Ed. Most everyone mispronounces it. I think the record is held by one toastmaster who managed to pronounce it in four different ways in the course of one evening.

MURROW: Dr. Bush, you've built electric brains and atomic bombs. How does that compare with the experience of building a new house?

BUSH: Well, building a house is a much more pleasant experience. Of course, one has to have a little money and

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a good architect and a good builder. But with--given those building a house is a great pleasure, and we've enjoyed it no end.

MURROW: Well, it's been about four months now since you left the Carnegie Institution and several other scientific chores in Washington. Have you had any trouble adjusting to retirement?

BUSH: Oh, not at all. I've always--all my life--done the things I liked to do, except when the war was on, but to be able to do the things I want to do with plenty of time to do them is a very refreshing experience and I'm enjoying it no end.

MURROW: Well, of course, you scientists have an advantage over the rest of us because if you happen to become bored you can always shift gears from the known to the unknown. How are you spending your time these days?

BUSH: Oh, in many ways; for example, I just finished this desk this morning for the fun of it, and moved it in here. Just built it and put the last coat of varnish on it this morning.

MURROW: What's it made of, mahogany?

BUSH: Yes, Philippine mahogany.

MURROW: It's a lovely thing. Where did you build it?

BUSH: Right here in the shop. Would you like to

a good architect and a good builder. But with--given those building a house is a great pleasure, and we've enjoyed it no end.

MURROW: Well, it's been about four months now since you left the Carnegie Institution and several other scientific chores in Washington. Have you had any trouble adjusting to retirement?

BUSH: Oh, not at all. I've always--all my life--done the things I liked to do, except when the war was on, but to be able to do the things I want to do with plenty of time to do them is a very refreshing experience and I'm enjoying it no end.

MURROW: Well, of course, you scientists have an advantage over the rest of us because if you happen to become bored you can always shift gears from the known to the unknown. How are you spending your time these days?

BUSH: Oh, in many ways; for example, I just finished this desk this morning for the fun of it, and moved it in here. Just built it and put the last coat of varnish on it this morning.

MURROW: What's it made of, mahogany?

BUSH: Yes, Philippine mahogany.

MURROW: It's a lovely thing. Where did you build it?

BUSH: Right here in the shop. Would you like to

see the shop?

MURROW: Yes.

BUSH: Well, I'll show it to you. This shop has been about forty years in the making, I think, Ed. It has been underground until recently; it's just now come up to get air, bask in the sunshine. There's not much in the way of precise tools here but it's a nice place to work. I enjoy working here.

MURROW: Did you ever think, when you were in your teens, that one day you would have a workshop of this magnitude?

BUSH: Well, yes, I thought I would. I intended to.

MURROW: Well, what do you do with all that machinery besides desk making?

BUSH: Well, strangely enough just because machines are big you don't have to make big things with them. Here's a little thing I've been working on recently, which is a little valve, a little small one.

MURROW: I can't see it. What is it?

BUSH: Well, it's a little valve that I hope is going to be of some use to the surgeons in a difficult operation that they're doing, and I've been working on one or two other surgical matters, and I've got a little work going on on a new engine that I hope some day will be interesting.

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MURROW: What kind of engine, or would you tell us that?

BUSH: Well, it's in the free piston field, if you know what that means.

MURROW: Yes.

BUSH: And there have been some announcements recently along those lines. I think I have a better one.

MURROW: Good. How do you keep all your tools racked, there?

BUSH: Well, there's a little trick in this and I think some people might find it interesting. By using a few sliding panels you can get all your tools within easy reach--you don't have to grub around in drawers for them.

MURROW: What are they, three deep, those panels?

BUSH: Yes, three layers, and on both ends. You simply move them to the place where you happen to be working.

MURROW: Well, it seems to me you ought to be a handy man around the house, a big help to Mrs. Bush.

BUSH: I think you ought to ask Mrs. Bush if I'm a help around the house or not.

MURROW: Good, let's do that.

BUSH: Shall we go meet her?

MURROW: Fine.

BUSH: Good. We--I have the shop and the study close together because I do different kinds of work in both

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BUSH: Well, there's a little trick in this and I think some people might find it interesting. By using a few sliding panels you can get all your tools within easy reach--you don't have to grub around underneath for them.

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BUSH: Good. We--I have the shop and the study alone together because I do different kinds of work in both

rooms. Then we have here the entrance hall, and here is the living room, and here in the living room--Mr. Murrow, Mrs. Bush.

MURROW: Good evening, Mrs. Bush.

MRS. BUSH: Good evening, Mr. Murrow.

MURROW: Congratulations on the wonderful job you've done on the house.

MRS. BUSH: Oh, thank you very much. We're enjoying it very, very much indeed.

MURROW: You must be.

MRS. BUSH: We hope to live twenty-five years.

MURROW: Mrs. Bush, do you ever think back to those World War II days when Vannevar was running our major scientific projects?

MRS. BUSH: Oh yes, I think of it very often, Mr. Murrow, I surely do. Pretty strenuous, tense times---

MURROW: Wasn't it? Tell me this, how much did he tell you about what he was doing during the war: the atom bomb, for instance?

MRS. BUSH: Oh, he didn't tell me anything about what his work--what work he was doing, Mr. Murrow, none at all. I just knew he was working seven days a week and that's all I knew.

MURROW: Mrs. Bush, when you read about Hiroshima and discovered the part that Dr. Bush had in making that bomb,

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MURROW: Mrs. Bush, when you read about Hiroshima and discovered the part that Dr. Bush had in making that bomb,

what were your reactions?

MRS. BUSH: Oh, I was very, very much relieved, Mr. Murrow, because I felt that it meant the--surely, the end of the war, and we had been, of course, very much worried about our two sons and this probably meant that they would not have to see service in the Pacific Theater.

MURROW: So you had a personal interest in it, didn't you?

MRS. BUSH: Certainly did.

MURROW: Dr. Bush, as a scientist do you think we're headed towards an atomic war? No?

BUSH: No, I don't think so, Ed. Of course, there's always danger of war. It might come on us by accident, or by the acts of desperate men, but if we keep our sanity, if we act reasonably in this kind of a world, I don't think there is going to be a great war. And I believe that we can look forward to many decades without the holocaust if we simply keep our balance, keep ourselves properly armed while there is threat, and avoid any incidents that might trigger off unfortunate developments.

MURROW: Well, sir, how are the big nations going to settle their differences without all-out destruction?

BUSH: All-out wars are obsolete as a means of settling differences. No war today that involves the whole world could do anything but devastate the whole world, and

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leave the participants completely disrupted. That being the case, if we have international differences, as we will, we will have to settle them in other ways. I hope, of course, to see the United Nations grow stronger as time goes on. But there are other ways in which nations contest with one another: economic ways, by trade, by political maneuvers. We are in the middle of a period of that sort right now. We haven't yet learned our part in that too well, but I think we will. There will be contests between nations; there will be minor wars; but no great war in my opinion, unless we make fatal mistakes.

MURROW: Well, Dr. Bush, what do you see for us, scientifically, in the course of oh, say, the next ten or twenty years?

BUSH: Well, for one thing, I think there is going to be a great surge forward of the biological sciences, comparable to the surge forward in the last two decades of the physical sciences which resulted in the atomic bomb and radar and many other things. But the biological sciences are moving at an extraordinary pace these days: new light is being thrown into dark corners everywhere. Knowledge is building up and, in my opinion, the dam will break and there will be many applications--and very important ones; for example, the recent progress in the chemotherapeutic approach to mental disease is very inspiring and I think it will go far. Someday, and it will not be far off, we will cure schizophrenia by chemical

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But the biological sciences are moving on many fronts. There is great clarification just ahead of us, great integration, and I expect that that will be a very exciting thing to watch.

MURROW: Well, Dr. Bush, where do we stand in terms of scientific manpower, the people to accomplish the things you hope for?

BUSH: Well, there I think we're not doing too well. Russia is training more scientists and engineers than we are; the way in which they're training them is excellent, in some ways better than what we are doing. Now, their educations generally may lack in breadth, and I think it does, but in the training of scientists and engineers, for specific tasks, they are doing an excellent result--job on a broad front. And I believe we have something to learn from their methods and that we would do well to increase the number of youngsters going into the sciences and to improve the methods by which they are taught.

MURROW: Well, Dr. Bush, you have said the government security risk program is demolishing the scientific community and hindering the country's weapon research. This is a

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MURROW: Well, Dr. Bush, you have made the government security risk program in demolishing the science community and hindering the country's weapon research. This is

big subject, I know, but what do you suggest should be done to improve the situation?

BUSH: The situation has improved greatly. I made that statement a long time ago. Since that time there has been a considerable change in this country. After this war, as after the first war, we had a period of hysteria when we saw spies everywhere and when we were on edge, partly due to our fear. We have recovered to a very considerable extent from that hysteria, and today we are looking at the problem of maintaining the security in this country in a calmer and a far more effective way.

Along with that has gone a much improved relationship between the military, between the United States Government and scientists and engineers generally. There's been enormous improvement and I hope it will continue.

MURROW: Dr. Bush, do you have any other recommendations, any recommendations for the average man?

BUSH: The average man? Well, I don't know. What were you thinking of, Ed?

MURROW: Well, any general advice, let's say.

BUSH: Well, in your business, yes, I have some advice, of a thing I think would be excellent for the American people. If you could just find, somewhere, a modern Will Rogers---

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MURROW: Ah, yes.

BUSH: ---to debunk some of the stuffed shirts that still remain about, rare it's true these days, but still with us. I think that would help more than anything I could think of.

MURROW: I think you're quite right. Thank you, very much, Dr. Bush. Thank you, Mrs. Bush. Perhaps you'll let us come back about a year from now and check up on the general situation again, would you?

BUSH: I'd be delighted.

MURROW: Thank you very much indeed. Good night.

MRS. BUSH: Good night.

MURROW: We'll be back in a moment.

(Commercial)

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(Commercial)

PERSON TO PERSON with EDWARD R. MURROW
Guests: MICKEY ROONEY and FAMILY and
JAYNE MANSFIELD
Friday, May 4, 1956 - 10:30 P.M.

MURROW: Good evening. I'm Ed Murrow. The name of the program is PERSON TO PERSON. It's all live, there's no film. Tonight we'll be visiting with people on two coasts. In California, with a well-established star, Mickey Rooney and his wife, and in New York with an actress who hopes one day to achieve stardom in Hollywood, Jayne Mansfield. We'll be ready to go in exactly 30 seconds.

(Commercial)

MURROW: Mickey Rooney is one of the youngest "old timers" in show business. At thirty-five, he's been a professional entertainer for thirty-three years. Before that, he was just a baby. Mickey Rooney grew up with the movies from silents to talkies; from the "Mickey McGuire Series" through "Andy Hardy," number one Box Office champion for something like three years. Now he plays parts more befitting his mature years. He's a soldier in the recently released "The Bold and the Brave."

Mickey Rooney and his wife, actress Elaine David, live in this ranch-style house in the San Fernando Valley. It's about fifteen minutes from Hollywood. They moved in about a month and a-half ago. It's still daylight out on the West Coast, so let's call on them now. Hey, are you there, Mickey Rooney?

ROONEY: Yeah, Ed. I'm here.

MURROW: How are you, Mickey?

ROONEY: Well, it's a pleasure to have you come and visit me this evening, Ed, and welcome to Rooney's Ranch, you might say.

MURROW: Thank you, very much. How's the California weather tonight?

ROONEY: Well, it's getting a little brisk. It's about 70° Ed, and can you hear the plane overhead?

MURROW: Yeah, I can.

ROONEY: I've got news for you. We've got a lot of activity overhead, and we're right in the air lanes, you might say.

MURROW: Uh huh. Well, is it cool enough for us to go inside, Mick?

ROONEY: Would you like to come inside?

MURROW: Sure.

ROONEY: Please do. Thank you.

MURROW: Mickey, the last time I saw you, you and Bill Holden were in a desperate movie fight with the Chinese in Korea. I didn't see the ending. How did it come out?

ROONEY: Well, as I remember, Ed, they sort of got us in the end. Bill and I were trapped in a ditch and then the Commies came in and sort of finished us off. I was so very happy, Ed, to have worked in such a great picture, along with

ROONEY: Yeah. Ed. I'm here.

MURROW: How are you, Mickey?

ROONEY: Well, it's a pleasure to have you come and visit me this evening, Ed, and welcome to Rooney's Ranch, you might say.

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ROONEY: Would you like to come inside?

MURROW: Sure.

ROONEY: Please do. Thank you.

MURROW: Mickey, the last time I saw you, you and Holden were in a dogfight with Zeros with the Chinese in Burma. I didn't see the ending. How did it come out?

ROONEY: Well, as I remember, we had some of our in the end. Bill and I were rescued by a British [illegible] Rangoon came in and gave us a lift home. I don't [illegible] Mickey. Do you have your in back a [illegible]

Mr. Holden, Miss Kelly, and Mr. Frederic March.

MURROW: It was a fine job. Mickey, tell me, have you ever had any desire for a career other than acting?

ROONEY: Ed, honestly, I wouldn't know what to do other than acting. I like to write a little bit. (I'm a very bad writer.) I write songs, etc., but I love this business so much and I'm so proud to be just a small part of it, that I've never thought of anything else.

MURROW: Well, do you still get real satisfaction from the business, or has it become "just a job."

ROONEY: It's never a "job" to me, it's always fun and play. I've never known anything else, Ed, and I just love every phase of it.

MURROW: Mickey, I guess it must have been ten years ago that I read a story about you, I think it was called "Hollywood's Fabulous Brat." I've often wondered, are you always the "life of the party", or do you sometimes just go and sit in a corner and brood?

ROONEY: Well, we all have our moments, Ed, but I try to-- I enjoy everything, Ed. You might misinterpret that. A lot of people misinterpret your enthusiasm by saying that you're the "life of the party", but I enjoy everything I do, Ed.

MURROW: You're not keeping Mrs. Rooney in hiding tonight, are you?

ROONEY: Oh, I should say not! Excuse me. Oops- we've

got to put a light on that. (Laughter) Incidentally, Elaine-

ELAINE: Yes.

ROONEY: We've got some wonderful guests here this evening. We've got Mr. Ed Murrow. Ed, this is my mother, here.

MURROW: Good evening, Mrs. Rooney.

MRS. ROONEY: Good evening, Mr. Murrow.

ROONEY: That's right. Sit right there. And this is my lovely wife, Ed, Elaine.

MURROW: Good evening, Elaine.

ELAINE: Good evening, Ed.

MURROW: Mrs. Rooney, do you still remember the day Mickey broke in on your vaudeville act?

MRS. ROONEY: I certainly do, Mr. Murrow. He was only you might say, "out of rompers."

MURROW: Do you have any regrets because he decided to enter show business?

MRS. ROONEY: No, I do not. He was always a genius.

ROONEY: Oh, gosh.

ELAINE: That's what I thought.

MURROW: Elaine, I know you and Mickey made a movie together, oh, about a year ago; is he an easy fellow to work with?

ELAINE: He is. I just couldn't say anything else. He was wonderful to me and I really enjoyed making the movie with him. Truly I did.

ROONEY: We made a picture together, Ed, called "The

Atomic Kid" for Republic--

MURROW: Uh huh.

ROONEY: --where I have my own company, and Elaine and I worked together on that, and may I say she's a very, very fine actress, and has got a real nice future ahead of her, I'm sure.

MURROW: Well, everybody likes each other in this household, that's wonderful. Elaine, I want to ask you a serious question, now.

ELAINE: Yes--

MURROW: Do you ever have the feeling that I'm told some women have, that you must drive your husband into standing up and asserting himself?

ELAINE: Well, I can answer that very quickly-- No! (Laughter) Not at all.

ROONEY: She's a very great help, Ed, let me put it that way.

MURROW: Uh huh. About your house, I know you just moved in recently, is it all finished?

ELAINE: No, Ed, we've been in this house just about a month and a-half, and the furniture you see is from another home in Woodland Hills, oh, about twenty miles from here, and we haven't finished it yet, but you know I'd love you to see the rest of it and Mickey, why don't you show Ed?

ROONEY: Well, Ed, would you care to come along with me?

MURROW: Let's go. I'm right with you.

ROONEY: Fine. Excuse me, Mom. Elaine, I'll see you at the pool.

ELAINE: All right.

ROONEY: Well, Ed, out of the living room here, we're stepping into a little, small den that we have here.

MURROW: Is this where you keep your mementos and trophies?

ROONEY: Well, it's going to be where I keep most of my mementos and trophies. I have quite a few, Ed. I'm very proud to say that I've known some of the greatest men of our time and just to have been able to shake their hands has been so great, but as far as the mementos are concerned, Ed, this right here is a crown, as you can well see.

MURROW: Yes--

ROONEY: and it was given to me by some over one-hundred and fifty newspapers that chose me as "King" of the movies, no less, in 1938, for which I've been very proud and have always treasured this very much. Incidentally--

MURROW: Try it on.

ROONEY: Shall I try it on? Oh, wait a minute. There. How does it look? (Laughter)

MURROW: Just had a haircut.

ROONEY: (Laughter) I don't wear it well. Incidentally, here is another trophy I'm very proud of, Ed. I was made

an "Honorary" member of "Bunkerbill" that's Bill Spaulding--

MURROW: Yes.

ROONEY: he's the coach, the former coach, of U.C.L.A. a few years back, and I'm very proud to have been one of the first honorary members of the "Bunkerbill" team, because a lot of the members of that team at that particular time are very dear friends of mine, and they just honored me by letting me become one of the little "Bunkerbill" bruins.

Right here, this is one of my most prized possessions, Ed. This is my "Oscar." It isn't as big, as you can probably see on the stages now-days. I got this back in 1938, and I'm very proud of it-- that the Industry would see fit to give it to me.

MURROW: Mickey--

ROONEY: Yes--

MURROW: Of all the people you've met, who impressed you most?

ROONEY: Well, I've met so many wonderful people. I've played golf with Hogan and Ted Sneed, and Bob Hope and all the good golfers, and I'm just impressed with everything and everybody. I love everything about everything, Ed. It sounds a little saccharine, maybe, but nevertheless, I must be very honest and tell you the truth, because I'm an honest guy.

MURROW: All right. Let's narrow the field a little.

ROONEY: Incidentally, I'll put this down right now.

We have many more mementos that I could show you. We haven't the time, as you know, but, would you like to see the rest of it now?

MURROW: Yes, I would.

ROONEY: I'm going to just amble along here.

MURROW: All right.

ROONEY: We'll go out here into the long hallway that we have here into the house. Incidentally, we have about an acre and three-quarter place here,

MURROW: Uh huh.

ROONEY: and this is our patio out here, where we do most of our living.

MURROW: I'm with you. (Laughter)

ROONEY: You thought you'd lose me behind the palm, eh? Anyway, we have a lovely pool. It's twenty by forty and we've got some wonderful neighbors. Incidentally, directly where you can't see through your cameras now, Jerry Colona, who flies back and forth weekly--

MURROW: Yes--

ROONEY: to do his show-- "Super Circus"; he lives right next door to us,

MURROW: Do you spend much time--

ROONEY: I beg your pardon?

MURROW: Do you spend much time with your neighbors, Mickey?

ROONEY: Yes, we do. We have a wonderful time and everybody just seems to congregate around on weekends, after we have done a week's work, and we have a pretty good time out here. Incidentally, you might think that it would be something just to have a swimming pool, but a lot of people in California have swimming pools out here, so it's a requisite out here, I'm sure.

MURROW: Uh huh.

ROONEY: A prime requisite. Incidentally, speaking of a neighbor, you know right in the back there, Ed, is one of my very dear golfing buddies, Gordon Macrae.

MURROW: Uh huh.

ROONEY: I want to see if he's home.

MURROW: Good.

ROONEY: Oh, excuse me, just a moment.

MURROW: Right.

ROONEY: Gordie-- Gordon Macrae-- Gordie--

MURROW: (Laughter)

ROONEY: Hi, Gordie

MACRAE: What are you doing?

ROONEY: Well, Gordon, Ed Murrow has dropped in to see the house, tonight, so say hello to Ed.

MACRAE: Hi, Ed.

MURROW: Hi, Gordon, how are you?

MACRAE: Fine, thank you. How's yourself?

MURROW: All right. How's the family?

MACRAE: Oh, they're all fine.

MURROW: What are you eating?

MACRAE: Well, we have a little chicken here.

ROONEY: A little chicken?

MACRAE: Barbecued chicken.

ROONEY: We'll be right up. (Laughter)

MURROW: Good night, Gordon.

MACRAE: Good night.

ROONEY: Bye, Gordon. Nice seeing you. We'll be up a little bit later on. We just sort of live casually, you know, around here, Ed.

MURROW: (Laughter) That's quite a pool you've got. Have you used it much lately?

ROONEY: Yep. We've been in it quite a lot, Ed. It's a heated pool, and some nights (you may not believe it), but it gets pretty chilly down here in this part of the valley where we live, and right now, Ed, may I take this time to introduce some gentlemen that are very dear to me. First of all I'd like you to meet my oldest son, who is Mickey Rooney, Jr.

MURROW: Hi, Mickey.

MICKEY, JR.: Hi, Mr. Murrow.

MURROW: How are you?

ROONEY: And next is Jimmie Rooney, who is nine years old.

MURROW: Good evening, Jimmie.

JIMMIE: Hi, Mr. Murrows.

MURROW: How are you?

ROONEY: Not "Murrows"-- Murrow. (Laughter) God love you. And next, is little Teddy Rooney. Hi Ted.

TED: Hi, Mr. Murrow.

ROONEY: Murrow--

MURROW: Hi, Mr. Teddy, how are you?

TED: Fine.

ROONEY: I got news for you, we "blew" the line, eh? Okay--

MURROW: (Laughter) Who's the best swimmer?

ROONEY: Well, (Oh, you are, eh?) everybody sort of swims out here, Ed, and I wanted for you to meet the boys and well fellows, you'll excuse me a moment because we haven't got much time, and I want to take and show Ed around the place, so you go on over there and

MURROW: Good night, fellows.

BOYS: Good night. So long--

ROONEY: So long-- That's it.

MURROW: Mickey--

ROONEY: Yes, Ed.

MURROW: Do you find any more satisfaction as a director and producer than as an actor?

ROONEY: Well, thank you very much for the compliment, Ed. I'm only trying very hard to break into that field. I've

JIMMIE: Hi, Mr. Murrow.

MURROW: How are you?

ROONEY: Not "Murrowa"-- Murrow. (Laughter) We love you. And next, is little Teddy Rooney. Hi Ted.

TED: Hi, Mr. Murrow.

ROONEY: Murrow--

MURROW: Hi, Mr. Teddy. How are your

TED: Fine.

ROONEY: I got news for you, we "blew" the time, we

Ted--

MURROW: (Laughter) Who's the best swimmer?

ROONEY: Well, (Oh, you know, what) everybody goes to swim out here, Ed, and I wanted for you to meet the boys in the well fellows, you'll excuse me a moment because we have to swim time, and I want to take one show to around the world so you go on over there and

MURROW: Good night, fellows.

ROONEY: Good night. We love--

ROONEY: We love-- (Sound of)

MURROW: Nice--

ROONEY: Yes, Ed.

MURROW: Do you like any more [illegible] before and previous then we [illegible]

ROONEY: Well, I think you have [illegible]

Ed. I'm only trying very [illegible] [illegible]

been in this business for thirty-three years, and I love to direct and love to produce. I would love to be successful at it.

MURROW: Well, I'm sure you will be. This doesn't leave much time, this busy life, for swimming with the boys, does it?

ROONEY: Well, we swim quite frequently here. We lead kind of an athletic life here. We've got a wonderful badminton court that I don't know whether you could see, up there. It's all in dicondra, and we play a lot of Ping Pong, and I love to fish. Incidentally, inside, in our cabana inside here, I caught a 148 pound sailfish at Aculpulco--

MURROW: Uh huh.

ROONEY: Oh, about six years ago when I was making a picture down in Mexico.

MURROW: Mickey, let's project the Rooney story another ten years. Let's say when you're forty-five. What do you hope to be doing?

ROONEY: Well, I'm so fortunate, Ed. I got the hard question to answer, but I only hope that I can be some small part again of this business and continue on trying to entertain the people and doihg my part in this great, great industry that I love so much.

MURROW: Well, Mickey, thanks very much for letting us come and visit you tonight. It's been very pleasant indeed.

ROONEY: Thank you, Ed. It's a pleasure for you to

come and I hope you'll come again. Thank you so much for taking the time.

MURROW: Right.

ELAINE: We both hope so, Ed.

MURROW: Thank you, Elaine.

ELAINE: It's been very nice meeting you.

MURROW: Thank you very much. Good night.

ELAINE: Good night.

ROONEY: Until we meet again, Ed. "Good night, and good luck!"

MURROW: And the same to you, old boy. (Laughter) Good night.

(Commercial)

MURROW: From the time she first dreamed of becoming a movie star, that was at about the age of six, Jayne Mansfield has never had any real doubts that one day she'll make it, even though she has yet to star in a Hollywood movie. But, she now seems on her way. Miss Mansfield currently has the lead in the Broadway Show, "Will Success Spoil Rock Hunter?", for which she received generally good reviews. At the moment, she is also the most photographed woman in show business. It would appear that she has made the most of these opportunities, for today, she was signed to a long-term movie contract by Twentieth-Century Fox.

Jayne and her daughter live in a two-room apartment in that tall building. It's the one on the West side of Manhattan.

It's near the theatre where she works six nights and two afternoons a week. They share somewhat crowded quarters, with four dogs and one rabbit.

Good evening, Jayne.

MISS MANSFIELD: Hello, Mr. Murrow. How are you?

MURROW: Fine,-- how did you manage to get out of the show tonight?

MISS MANSFIELD: Well, Mr. Murrow, when Julian Stein, my producer, heard that you were going to come over for a visit, he said: "Fine, Jayne, take the night off."

MURROW: Oh, that was very kind of him.

MISS MANSFIELD: He's usually very sweet about things like that. I feel that I owe quite a bit to him.

MURROW: Well, we do too. I imagine it must be rather pleasant to have a night off, isn't it?

MISS MANSFIELD: Oh, it's wonderful. I feel so nice and relaxed here, having some friends drop over, and you're the friend.

MURROW: Jayne, it's past ten-thirty, what would you be doing if you were on the stage right now?

MISS MANSFIELD: Oh, right now? Let me think. Oh, it's the beginning of the Third Act. I'd be trapesing on stage, in a copper sequin dress, a strapless dress, a long formal one, carrying an Academy Award, with Orson Bean behind me. I would be just about congratulating him for having won it.

MURROW: Tell me, Jayne, about how many pictures would you estimate you pose for in the course of a week?

MISS MANSFIELD: Oh, one week. I'd say anywhere from ten to five-hundred. I don't keep count.

MURROW: Well, of all the pictures that you have posed for, which would you say has helped your career the most?

MISS MANSFIELD: There's been so many, and they've all been so helpful. Actually, I think if I had to choose one that meant particularly a lot to me, I'd say that I was quite fond of this cover on "Life Magazine" that came out on my birthday a couple of weeks ago.

MURROW: Oh yes.

MISS MANSFIELD: I like it especially because it's so "All American Girl" looking. It's sweet, not the other way.

MURROW: Uh huh.

MISS MANSFIELD: It's not so glamorous as some I've had taken, and I like to look this way, too.

MURROW: Tell me, Jayne, do you ever get bored reading your name and seeing yourself in print so much?

MISS MANSFIELD: I don't think about it that way, actually. I feel that it's necessary to keep your name live and before the public so that they don't forget you, but I don't pay too much attention to it, actually.

MURROW: Well, you seem to have no difficulty getting into print. What's your formula?

MISS MANSFIELD: No formula. They just come to me, and I try to be cooperative with the Press. They have just been terrific to me, and I look at the things, the things that I am offered, and I try to decide how many of them are helpful to the people who offer them, and of course, how many will be helpful to me in my career. Then I decide. I choose the best, and I go ahead and I participate.

MURROW: Well now, Jayne Mansfield, why is being a success so important to you. Why do you work so hard?

MISS MANSFIELD: Why?

MURROW: Yes.

MISS MANSFIELD: Everyone on this earth is put here to obtain something, to realize a goal-- like a doctor. If you're a doctor, you want to be a good doctor. If you're a housewife, you want to be the best housewife. I chose acting as my profession. Therefore, I want to be a good actress.

MURROW: Well, success means many things to many people. What do you wish most for your daughter in life?

MISS MANSFIELD: Oh, my little girl. I want her to be a contented person. I want her to find what she wants in life, and realize that aim, and have a satisfied, happy, contented feeling inside. After all, that's what we are here for.

MURROW: Is she still up, by the way?

MISS MANSFIELD: Tonight she is, Mr. Murrow. She heard you were coming to see us, so I let her stay up tonight as

a special event. She usually goes to bed at eight o'clock.

MURROW: Uh huh.

MISS MANSFIELD: Just a moment, I'll call her. Cookie. Hello, darling.

MURROW: Hello, little Jayne.

JAYNE: Hello.

MURROW: How are you?

JAYNE: Fine.

MURROW: Little Jayne, I'm told that little girls and also big girls, are always changing their minds, but right now, tonight, right at this moment, what would you like to be?

JAYNE: A nurse.

MURROW: A nurse? What's the name of the doggie you have?

JAYNE: Mignon.

MURROW: Mignon. Very nice, too.

MISS MANSFIELD: We have quite a few more doggies, but we thought tonight, they just got a little rambunctious a few minutes ago. We have one here. Would you like to tell him their names?

JAYNE: Mulrooney Mansfield, and Bob Mansfield, and Charleston Mansfield. (Laughter)

MURROW: Little Jayne, you're a very lucky little girl because not all mothers would allow their daughters to keep four dogs, and I think you have a rabbit too, haven't you?

JAYNE: Yes.

MURROW: All in that small apartment. Do you take care of them yourself?

JAYNE: Yes.

MURROW: Do you? Where is-- haven't you got a live rabbit somewhere?

JAYNE: Yes. I'll go and get him.

MURROW: Good. Where is he? There he is. What's his name?

JAYNE: Zachary.

MURROW: Zachary?

JAYNE: Yes.

MURROW: How old is he? Do you know?

JAYNE: No.

MURROW: Does he eat flowers?

JAYNE: Yes.

MURROW: Does he?

JAYNE: Yes.

MURROW: Why don't you turn him loose and see if he'll eat a flower there.

JAYNE: All right.

MURROW: All right. We'll watch him. (Laughter) I don't think he's hungry. Jayne, you and your daughter obviously both like animals, does little Jayne share any interests with you in show business?

MISS MANSFIELD: Well, she's a little young for show business, but we do take dancing classes together. We take tap and ballet.

MURROW: Do you?

MISS MANSFIELD: Oh yes, don't we sweetie?

JAYNE: Yes.

MURROW: Well now, let's see what mother has taught her, or vice versa.

MISS MANSFIELD: I think it's vice versa, Mr. Murrow. She's teaching me right now. (Laughter) Shall we do something?

JAYNE: You should be on the other side.

MISS MANSFIELD: I usually stand to the left of her. Okay?

JAYNE: Side, stretch, side, kick-- (performed some steps together) -- back, forward, side, kick --

MISS MANSFIELD: How about relevé?

JAYNE: Relevé? Relevé cleaé? Jump and change?

MISS MANSFIELD: Relevé cleaé, jump and change.

JAYNE: Up, down, up, down, jump and change.

MURROW: Very nice, little Jayne.

MISS MANSFIELD: I don't think we're synchronated.

MURROW: Thank you very much. After all that hard work we--

JAYNE: Zachary's eating now.

MISS MANSFIELD: Yes, he is.

MURROW: Oh, is he eating now?

MISS MANSFIELD: Yes, he is. He certainly is.

MURROW: Oh, so he is. There he is. Well, good night, little Jayne. Thank you very much.

MISS MANSFIELD: Yes, it's her bedtime.

MURROW: Good night.

JAYNE: Good night. Good night, mother. What about my lullaby?

MISS MANSFIELD: Good night, darling. I'll be in to sing it to you in just a couple of minutes.

MURROW: Good night.

MISS MANSFIELD: Ah, good night, darling.

JAYNE: Good night, mama.

MISS MANSFIELD: Good night, lovelight.

MURROW: Jayne, you're working very hard at becoming a star. Do you think it's really worth it?

MISS MANSFIELD: Well, of course it's worth it. Everything that anyone sets out to do is worth it, and this is my profession and as far as professions go, I'm happy.

MURROW: Well, how accurate are most of the stories that are written about you?

MISS MANSFIELD: Oh, there are quite a few things in there in some of the stories; in fact in all of the stories, that are true, and then, of course, there are a couple of more things that are enjoyable and interesting to read anyway.

MURROW: There was an item I read the other day that you play the violin. Is that another of those Press Agent's fictions?

MISS MANSFIELD: No. No, actually it isn't, Mr. Murrow. When I was a little bittie girl, I used to win some prizes. I played the violin when I was just six years old, but since then I've been a little busy and I haven't had a chance to keep up with it, but I still play it a little bit.

MURROW: Well now, you don't look like a typical violinist. Do you care to confirm this story, right here and now?

MISS MANSFIELD: Well, I think I could be compared to Jack Benny quite a bit, but we'll give it a try-- a couple of notes, anyway.

MURROW: Good.

MISS MANSFIELD: (Played the violin)

MURROW: Thank you, Jayne. You're in very good company, you know. Among the few who have ever attacked the violin on this program were Mary Martin and Yehudi Menhuin.

MISS MANSFIELD: Oh really?

MURROW: And, they've had a fair measure of success.

MISS MANSFIELD: Yes, they have.

MURROW: Tell me, what kind of role do you think will give you the best chance for success in the movies?

MISS MANSFIELD: For success I would like to have a

role-- you know, I've long admired a special role, because I've admired the girl. I would love very much to play the life of Jean Harlowe, because that picture and that girl symbolizes to me a life that not only is full of joy, but full of sorrow, and therefore I would have a chance to play many moods and re-live some of the most wonderful things that happened to a wonderful person.

MURROW: Well, Jayne Mansfield, now that you finally have a movie contract, what will be the most difficult hurdle in your pursuit of stardom?

MISS MANSFIELD: Oh, Mr. Murrow, I wouldn't say that I "finally" got a movie contract, because I had one before.

MURROW: Yes.

MISS MANSFIELD: But, this is a-- one I just chose for a second movie contract, and I feel that it will be a great help to me, because someone will be interested in me from one source, but I would like to be able to know what pictures to choose, and be able to do, adequately, serious roles as well as comedy roles, because up to this point I've been thought of as a comedienne, because of "Rock Hunter," and believe me, I love being a comedienne, and I've got to be a good one, but at the same time, I would like to develop the other aspects of my acting and be a more of a three-dimensional individual.

MURROW: Thank you very much, Jayne Mansfield. Good night.

MISS MANSFIELD: Good night.

MURROW: Good night, and lots of luck to you.

MISS MANSFIELD: Thank you.

MURROW: Good night.

MISS MANSFIELD: Good night.

PERSON TO PERSON with EDWARD R. MURROW
Guests: BARON SILVERCRUYS and FAMILY and
RALPH BELLAMY and WIFE
Friday, May 11, 1956 - 10:30 P.M.

MURROW: Good evening. I'm Ed Murrow. The name of the program is PERSON TO PERSON. It's all live; there's no film.

Tonight we will be going first to Washington and the Belgian Embassy, where the Ambassador, Baron Silvercruys and his wife live, and then we will drop in on actor Ralph Bellamy and his wife, here in New York.

We will be ready to go in exactly 30 seconds.

(Commercial)

MURROW: Baron Silvercruys knows Washington almost as well as he does his native Belgium, and he should. He has been the Belgian Ambassador to the United States since 1945; the third ranking Ambassador in term of service. Baron Silvercruys is a veteran Diplomat, who has served his country in Britain, China, and Canada, as well as in this country.

Three years ago, Baron Silvercruys married an American, Rosemary McLaren, the widow of the Senator from Connecticut. The Baron and Baroness, and the Baroness' daughter, Patricia, live here in the Belgian Embassy in Washington. It's in the exclusive Spring Valley section, not far from the home of Vice President Nixon and a considerable number of Senators.

Good evening, Baron Silvercruys.

BARON SILVERCRUYS: Good evening, Mr. Murrow.

MURROW: Are you catching up on your reading?

BARON SILVERCRUYS: Well, I really believe that you and I will never catch up on our reading.

MURROW: I'm sure that's true. Tell me, sir, what does an Ambassador usually do on a night off, when he doesn't have to be out being "diplomatic"?

BARON SILVERCRUYS: Well, on a night off, we stay at home. You know, I believe in a good profusion in the American tradition to "keep the home fires burning."

MURROW: Mr. Ambassador, does the continual round of official functions ever wear you down or tire you out?

BARON SILVERCRUYS: No, I don't believe it does. I think that my wife and I derive a great deal of relaxation, and often a good deal of inspiration, by going out. I think it's a wonderful thing to meet friends.

MURROW: Well, does this matter of protocol ever become a nuisance?

BARON SILVERCRUYS: Oh, Mr. Murrow, don't be too hard on protocol. You know, to my mind, protocol is not the sort of thing which is designed to satisfy some peoples' vanity. I think that it's an arrangement whereby things are made much easier and simpler. I think it helps create a certain orderliness in life, and it certainly makes official functions much easier.

MURROW: Well, the Baroness must be a great help to

you. Where is she tonight?

BARON SILVERCRUYS: Well, Mr. Murrow. Here she is. Right there.

MURROW: Good evening, Baroness.

BARONESS SILVERCRUYS: Good evening, Mr. Murrow.

MURROW: Tell me, do you have any complaints with the social duties inflicted on an Ambassador's wife?

BARONESS SILVERCRUYS: Oh, to the contrary, I enjoy them. They're wonderful.

MURROW: Tell me, how do you manage to remember everyone's name at one of those big functions where there are hundreds of people?

BARONESS SILVERCRUYS: Well, Mr. Murrow, I've been here a long time, you know. I shouldn't slip up on that.

MURROW: Well, do you have any difficulty getting accustomed to being called "Baroness?"

BARONESS SILVERCRUYS: Well, no, because they don't call me that. They usually call me "Rosemary."

MURROW: Mr. Ambassador, you've often been told, I'm sure, that there's quite a resemblance between your wife and Grace Kelly.

SILVERCRUYS: Well, really, I believe that the Princess of Monaco is a very, very, gracious lady, and too, that they both look a little bit alike, and I'm very glad that they are, because as I said, they are both very gracious ladies.

MURROW: Well, there you are with protocol again. I called her Grace Kelly, and I should have called her the Princess of Monaco. Mr. Ambassador, the summer tourists will be descending on Europe pretty soon, and if you were a travel agent, instead of a Diplomat, what sort of advice would you give to people who may be going to visit Belgium?

SILVERCRUYS: I have just returned from Europe. I was in Belgium in February, and the old city looked mighty good to me, and if I were a travel agent, I believe that I would project myself and see what I could do about 1958-- The International Fair and Exposition. I think it's going to be a great event and if I were a travel agent, I would lay out my plans and see to it that a fair number of our good American friends would be going over to Belgium and enjoying the Fair, in 1958. That's the best I could do, and I wouldn't lose any money on that, either.

MURROW: Well, Baron Silvercruys, you've probably conducted many guided tours through the Embassy, would you take us through at least a little bit tonight?

SILVERCRUYS: Yes, it would be a pleasure.

BARONESS SILVERCRUYS: Surely.

MURROW: Good.

SILVERCRUYS: Well, Mr. Murrow, here we are. We are leaving the library and we are going over here to, well, more or less, a formal drawing room. That's where we receive our friends. Usually, before dinner.

MURROW: Well, there you are with protocol again. I called her Grace Kelly, and I should have called her the Princess of Monaco. Mr. Ambassador, the summer tourists will be descending on Europe pretty soon, and if you were a travel agent, instead of a Diplomat, what sort of advice would you give to people who may be going to visit Belgium?

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MURROW: Well, Baron Silvercruys, you've probably conducted many guided tours through the Embassy, would you say, though at least a little bit tonight?

SILVERCRUYS: Yes, it would be a pleasure.

BARONESS SILVERCRUYS: Great!

MURROW: Good.

SILVERCRUYS: Well, Mr. Murrow, here we are in the library leaving the library and we are going over here to, well, my office, a formal drawing room. That's where we recently [illegible] Tuesday, before dinner.

MURROW: Well, sir, being one of the ranking Ambassadors has a great many good points, I know. Does it have any drawbacks?

SILVERCRUYS: Well, you know, we all come and we all go, and it's all measured in terms of length of service. It doesn't really matter a bit whether you are the third or the thirtieth. Of course, there is a theory in back of that. Equal in length as the other, that is, the oldest in terms of service, and he is our Dean, and there are certain obligations that are attached to the duties of the office, but fundamentally, we are all equal and we are on the same basis. The Dean is the "prima inter pari"-- the first amongst equals.

MURROW: Uh huh. Well, sir, apart from the social graces, you have participated in a great many political affairs in your lifetime. Which one, Baron Silvercruys, gave you the most personal satisfaction?

SILVERCRUYS: No doubt, the negotiation of the North Atlantic Treaty in 1948 and 1945.

MURROW: Yes.

SILVERCRUYS: (Corrected himself) 1948 and 1949. When the Treaty was signed in 1949 I felt that beyond the military alignment that we had provided for, something much more fundamental, something much greater had been created, and I believe today that the strength of this great Commonwealth of Freedom was equally mutual protection and security, but at the same time

was on unity and spirit of that community.

MURROW: It must have been a great satisfaction to have participated in that.

SILVERCRUYS: I believe it was for everyone that took their share and their part in it.

MURROW: Baroness, where is your daughter, Patricia. Is she home tonight?

BARONESS SILVERCRUYS: Oh yes, she's back doing some lessons in the library.

MURROW: Could we go and meet her?

BARONESS SILVERCRUYS: Surely.

SILVERCRUYS: You want to go? Let's go. Well, here we move on out of the drawing room, and we are getting to the hall of the Embassy. Here is the entrance. Here we stand, this is the hall here, and there are two flags. There is one flag on either side; one is the Belgian flag, and the other is the Standard of the Belgian Congo.

MURROW: Baron Silvercruys, you spent eight years in Canada, and eleven years here in our country. Don't you occasionally get restless for a change of assignment?

SILVERCRUYS: Well, to tell you frankly, I have never really asked for any official post. I accepted the ones that were given to me, and I have been extremely happy with the jobs that I have had.

MURROW: Well, Baron, if you were asked to name just

one thing native to Belgium that you missed the most, what would it be?

SILVERCRUYS: I might say that what I might have missed are my friends-- my friends at home. But, circumstances are such that I see them many times in the year, either in Belgium or abroad or here, so after all, I can't say that I miss them too much. Well-- here's Patricia! Hello Patricia.

MURROW: Good evening, Patricia.

PATRICIA: Good evening, Mr. Murrow.

MURROW: I imagine you must have visited Belgium by now, haven't you?

PATRICIA: Oh, yes.

MURROW: What do you like most about that country?

PATRICIA: Well, I wasn't there too long, but the thing I liked best-- the place I liked best, I think, is Bruges. It has beautiful quaint streets, and the ladies making lace, and when we were there we went and visited the Mayor, and we saw his beautiful home, and he promised to give me a beautiful big coming-out party when I was eighteen, and I think I'll take him up on that.

MURROW: Oh good, I hope you do. Baron, do you expect to get home this summer?

SILVERCRUYS: Well, I have just returned, Ed. I've gone about three times a year to Belgium, and I think it was extremely nice and inspiring, but my wife is going to Nantucket

one thing native to Belgium that you missed the most. What would it be?

SILVERCRUZE: I might say that what I might have missed are my friends-- my friends at home. But, circumstances are such that I see them many times in the year, either in Belgium or abroad or here, so after all, I can't say that I miss them too much. Well-- here's Patricia! Hello Patricia.

MURROW: Good evening, Patricia.

PATRICIA: Good evening, Mr. Murrow.

MURROW: I imagine you must have visited Belgium by now, haven't you?

PATRICIA: Oh, yes.

MURROW: What do you like most about that country?

PATRICIA: Well, I wasn't there too long, but the thing I liked best-- the place I liked best, I think, is Bruges. It has beautiful quaint streets, and the ladies making lace, and when we were there we went and visited the Mayor, and he has a beautiful home, and he promised to give me a be[illegible] coming-out party when I was eighteen. And I think I'll take him up on that.

MURROW: Oh good. I hope you do. Bernie, do you expect to get home this summer?

SILVERCRUZE: Well, I've just returned, as you know, some about three times a year to Belgium, and I [illegible] firmly nice and inspiring, but my wife is going to [illegible]

for the summer and I hope to be able to spend a little time with her.

MURROW: Patricia, what's the best part about a girl of your age living in an Embassy. What do you enjoy most?

PATRICIA: Well, when you think about living in an Embassy you usuallythink of something big, and it is big, but it's just like any other home, and I like helping Mommy-- making phone calls, and licking up envelopes, and taking messages for her.

MURROW: Baroness, do you think your daughter would qualify as a good social secretary?

BARONESS SILVERCRUYS: The best! (Laughter)

PATRICIA: Thank you.

MURROW: Patricia, do you expect one day to settle down in Washington like your mother, or do you have other ideas?

PATRICIA: Well, of course I love Washington. I've spent most of my life here, but I hope to go to Connecticut College for Women in New London, and then, if I'm so inclined, when I finish college, I want to go to Law School-- Yale, I hope.

MURROW: What sort of law?

PATRICIA: International law.

MURROW: Baroness, do you approve of those plans?

BARONESS SILVERCRUYS: Sounds really sensational. Hope she does it.

MURROW: Tell me, Baroness, who did the gown you are

for the summer and I hope to be able to spend a little time with her.

MURROW: Patricia, what's the best part about a girl of your age living in an Embassy. What do you enjoy most?

PATRICIA: Well, when you think about living in an Embassy you usually think of something big, and it is big, but it's just like any other home, and I like helping Mommy -- making phone calls, and licking up envelopes, and taking messages for her.

MURROW: Baroness, do you think your daughter would qualify as a good social secretary?

BARONESS SILVERCRUIZ: The best! (laughter)

PATRICIA: Thank you.

MURROW: Patricia, do you expect one day to settle down in Washington like your mother, or do you have other ideas?

PATRICIA: Well, of course I love Washington. I've spent most of my life here, but I hope to go to Connecticut College for Women in New London, and then, if I'm an local when I finish college, I want to go to law school -- while I hope.

MURROW: What sort of law?

PATRICIA: International law.

MURROW: Baroness, do you approve of your daughter's ambitions?

BARONESS SILVERCRUIZ: Donna really wants to do what she does it.

MURROW: Tell me, Baroness, [illegible]

wearing tonight?

BARONESS SILVERCRUYS: Two people here in Washington that are very, very, good.

MURROW: They certainly are.

BARONESS SILVERCRUYS: Uh huh.

MURROW: Baron Silvercruys, looking over what might be called in American terminology, the "hits, runs and outs" you've made as a Diplomat, how would you size up your "batting" average?

SILVERCRUYS: Well, my "batting" average. Mr. Murrow, why did you necessarily think that I am the "pitcher?" (Laughter) I might well be the "catcher", and after all, well, the field is wide open. I'm surprised-- perhaps, I don't know, but let me tell you one thing, the inning is still going on, and I don't believe that the umpire has been killed yet! (Laughter)

MURROW: Good night, Baron Silvercruys. Good night, Baroness.

SILVERCRUYS: Good night, Mr. Murrow.

BARONESS SILVERCRUYS: Good night, Mr. Murrow.

PATRICIA: Good night, Mr. Murrow.

MURROW: Thank you very much for letting us come and visit you. It's been very pleasant indeed.

SILVERCRUYS: Thank you.

MURROW: Good night, sir.

(Commercial)

MURROW: Ralph Bellamy has made a living acting for

wearing tonight?

BARONESS SILVERGRUYS: Two people here in Washington that are very, very good.

MURROW: They certainly are.

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MURROW: Good night, Baron Silvergruys. Good night, Baroness.

SILVERGRUYS: Good night, Mr. Murrow.

BARONESS SILVERGRUYS: Good night, Mr. Murrow.

ATHIDIA: Good night, Mr. Murrow.

MURROW: Thank you very much for letting us come to visit you. It's been very pleasant indeed.

SILVERGRUYS: Thank you.

MURROW: Good night, sir.

(Commercial)

MURROW: Ralph Bellamy has made a living out of

almost thirty-five years. He started soon after he left high school, that was out in Winetka, Illinois, and today at 52, he can look back at some four-hundred roles in tent shows and stock companies, eighty-eight movies and such Broadway hits as "State of the Union", "Detective Story", and "Tomorrow, the World", and Mr. Bellamy, now President of the Actors' Equity, that is the actors' union, has lost count altogether of the number of roles he has played in television and radio.

Ralph Bellamy and his wife, Alice, keep a country house in New Jersey and live in this apartment house here in New York. It's one of the city's landmarks, built in 1885, and Ralph Bellamy is no more than-- oh, fifteen minutes, from most of the studios and stages in Manhattan.

Good evening, Ralph.

BELLAMY: Hello, Ed.

MURROW: How are you?

BELLAMY: Fine, thanks.

MURROW: Tell me, how soon after your building was built did you move in?

BELLAMY: Now, Ed, I'm not quite that old. We've been here since 1949; the building was about sixty-five years old when we moved in.

MURROW: Ralph, it seems to me that this is the time of year when you should be down at your country place.

BELLAMY: You're so right, Ed. There are lots of times

almost thirty-five years. He started soon after he left high school, that was out in Winetka, Illinois, and today at 52, he can look back at some four-hundred roles in tent shows and stock companies, eighty-eight movies and such Broadway hits as "Battle of the Union", "Detective Story", and "Tomorrow, the World". and Mr. Bellamy, now President of the Actors' Equity, that is the actors' union, has lost count altogether of the number of roles he has played in television and radio.

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Good evening, Ralph.

BELLAMY: Hello, Ed.

MURROW: How are you?

BELLAMY: Fine, thanks.

MURROW: Well, we saw Ann after your building and built did you move in?

BELLAMY: Now, ed, I'm not quite that old. We've been here since 1929; the building was about ready when we moved in.

MURROW: Right. It seems to me that this is the year when you should be home at your country house.

BELLAMY: You're so right.

like that, Ed, but actually, we've had this place about two years now, down in New Jersey, and we've actually been there three days in all that time.

MURROW: Well, why so little time for the wide-open spaces of New Jersey?

BELLAMY: I guess you have to make a living and you don't make it relaxing in the country.

MURROW: That, unfortunately, is true, isn't it. Ralph Bellamy, if you were to have the next week or two, completely free, nothing to do, do you think you could enjoy the time away from show business?

BELLAMY: Indeed I could! I haven't any hobbies in the strictest sense, but I have some-- I guess you'd call them diversifications. I try to do a little painting, I like hunting, I like fishing, I like traveling.

MURROW: Well, let's take them one at a time. What about the painting?

BELLAMY: Well, Ed, here's an effort of mine. Like everybody else today, I guess, I'm trying a little painting, and incidentally, I got started painting in a rather curious manner. "Look" magazine had an exhibition by novices and people who had never painted before, for the Urban League, and before I knew what had happened to me, I had committed myself to paint a picture and have it in a frame at the exhibition. I didn't know what to do. I went to a friend of mine by the name of Fred

like that. Ha, but actually, we've had this place about two years now, down in New Jersey, and we've actually been there three days in all that time.

MURROW: Well, why so little time for the wide-open spaces of New Jersey?

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Zimmerman, who is a painter himself, and who is a member of the Philharmonic Orchestra, and I said: "Fred, what am I going to do?" He said: "Anybody can paint, Ralph. Come on up, I'll show you." So I sat behind him at his easel, and he painted the most beautiful picture and I was waiting for him to say: "Now you take the brush, you can do it.", which he never did. When he finished this nice picture, he said: "Now I'll tell you what I've done, I've ordered all the things for you, you go on home and paint." I locked myself up for a week and I painted and a week later he called and he said: "Have you finished one yet?", and I was ashamed to say I had painted twelve. (Laughter) This is my thirteenth and Alice, my wife, liked it, so that's now her picture. She's in the other room, Ed, let's go in.

MURROW: Good. Good evening, Alice.

MRS. BELLAMY: Good evening, Ed.

MURROW: Ralph was just telling me what he would like to do if he could be a man of leisure. Do you share most of his interests?

MRS. BELLAMY: All but hunting and fishing. (Laughter)

BELLAMY: She's a pretty good painter, Ed. She's just taken it up.

MURROW: You have?

MRS. BELLAMY: Yes, this summer in California, we had a garden with a lemon tree, and I fell in love with the lemons, and that's all I've ever painted.

Himmerman, who is a painter himself, and who is a member of the Philharmonic Orchestra, and I said: "Fred, what am I going to do?" He said: "Anybody can paint, Ralph. Come on up, I'll show you." So I sat behind him at his easel, and he painted the most beautiful picture and I was waiting for him to say: "Now you take the brush, you can do it.", which he never did. When he finished this nice picture, he said: "Now I'll tell you what I've done, I've ordered all the things for you, you go on home and paint." I locked myself up for a week and I painted and a week later he called and he said: "Have you finished one yet?", and I was ashamed to say I had painted twelve. (Laughter) This is my thirteenth and Alice, my wife, liked it, so that's how her picture. She's in the other room, Ed, let's go in.

MURROW: Good. Good evening, Alice.

MRS. BELLAMY: Good evening, Ed.

MURROW: Ralph was just telling us what he would do if he could be a man of leisure. Do you share most of his interests?

MRS. BELLAMY: All but hunting and fishing. (Laughter) MR. BELLAMY: She's a pretty good fisherman. Ed, I've taken it up.

MURROW: You have?

MRS. BELLAMY: Yes, this summer in Little Rock, I got a garden with a lemon tree, and I tell lemons with it, and that's all I've ever painted.

BELLAMY: She's the best painter of lemons in the United States, Ed.

MRS. BELLAMY: Here it is, right here.

BELLAMY: Here's one of hers, and I think it's a fine one.

MRS. BELLAMY: You can interpret that any way you want to. (Laughter)

MURROW: No, that's a very persuasive lemon, I think, if you can apply that to a lemon. Alice, does this Bellamy schedule leave much time for traveling?

MRS. BELLAMY: Oh, we travel a lot, because we travel for pleasure and usually when Ralph is workihg we have to travel.

BELLAMY: And we like it, too.

MRS. BELLAMY: So, one way or another we're traveling, and we're on freighters a lot, too.

MURROW: Oh wonderful.

MRS. BELLAMY: -- Which is our favorite way of traveling.

BELLAMY: We've been all around on freighters, Ed. We've been over, around the Mediterranean, the Caribbean, Central and South America.

MURROW: Ralph, you've done a lot of traveling as an actor, too, in the course of thirty-five years, haven't you?

BELLAMY: Yes, sure. Actually Ed, when we were traveling down through Central and South America, well, as Alice says,

we start out (which is one of the things you can do on a freighter) we started out with a couple of bags, and we come home with twenty-five or thirty, which is one of the advantages of freighter travel. Down South in the Latin countries we managed to accumulate a lot of pre-Colombian and Mayan things, which unfortunately aren't here (they're down in the country),-- I have got an old Spanish stirrup here. Would you like to see it?

MURROW: Yes.

BELLAMY: Well, Viola, will you bring it in please? This is a trick Ed. We've got stirrups all over the place, but I want you to meet Viola.

MURROW: Good evening.

BELLAMY: Viola is practically a member of our family. Viola, this is Mr. Murrow.

VIOLA: Good evening, Mr. Murrow.

MURROW: Good evening, Viola. Viola, tell me, is it true that when you clean up and polish things you always put everything right back where it was before?

VIOLA: Right back where it was before. (Laughter)

BELLAMY: That's a family joke.

MURROW: Thanks very much.

BELLAMY: Thank you, Viola. Well, Ed, this is rather a remarkable thing, and as I say, it's an old Spanish stirrup, and they have no idea how they were made. There is no seam, as you can see.

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VIOLA: Good evening, Mr. Murrow.

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VIOLA: Right back where it was before. (laughing)

BELLAMY: That's a family joke.

MURROW: That's very much.

BELLAMY: Thank you, Viola. Well, this is a remarkable thing, and as I say, it's an old Spanish altarpiece and they may, no idea how they really made. There is some of you can see.

MURROW: Yes.

BELLAMY: -- in there, and they have no idea how it was made. It can't be duplicated, and they are practically extinct now. When you think that the Spaniards wore these, not only these, but a suit of armor, and the horse wore a suit of armor and they went from Mexico to Peru, it's rather remarkable.

MURROW: Yes-- several stirrup cups that would make. (Laughter) Ralph, it must be-- oh-- a couple of days, since I've seen you do any acting. Are you loafing?

BELLAMY: No, I haven't been loafing much, Ed. I've been pretty busy and I guess I've been on the air waves a good deal lately, but there are a lot of things to do between jobs. There's the preparation, the scripts to read, and I did just recently complete a pilot presentation film for a proposed television series for next Fall, which I surely hope somebody will like enough to sponsor.

MURROW: You said you had been reading a lot of scripts. How many scripts do you read in a week, Ralph?

BELLAMY: Well, I don't know, they vary. Sometimes I have a stretch where there are none, and sometimes they come in a bunch. My guess would be pictures and plays and television, perhaps a couple a week, a hundred a year, something like that.

MURROW: Uh huh. Well I can understand how you lose count of the scripts you read, but how about the Press notices. Do you keep any of them?

MURROW: Yes.

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BELLAMY: Ed, I never had a scrapbook. The only notice I ever saved was a notice of a very tragic evening in (as I remember it), St. Jo, Missouri. It was an account of three rather horrible things that happened to me in one evening in an old play called "Three Weeks" by Eleanor Glynn. This, as I remember, was a four or five act play. The first catastrophe occurred while we were dining before the Swiss Chateau in the Alps. Dining in a stock company is with a plate with a piece of lettuce and a cracker and a banana, as a rule, and a tall, hock bottle full of burnt sugar and water. Well, I got a cracker here, and I couldn't cough it up and I couldn't swallow it, and I had a hoarse voice and my eyes were running, and it stayed with me pretty much during the evening. That was the first mishap.

The second was, I had to climb the rose trellis on the chateau to meet the Queen of Sardalia, the leading lady, who was perched on the balcony, and I climbed the rose trellis, and it fell down all right, but it didn't just fall. It was in kind of slow motion, and I remember peering up through the paper roses at the balcony and only to see the Queen of Sardalia and the entire chateau like an orange crate coming over on top of me, and I had to roll over at the last minute. (Laughter) Well, this was no sooner over when I made an entrace in the next act,in a slimy, oozy room with a large arch that gave on to one of the canals of Venice, and I made my entrance in a gondola. The

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gondola was a cut-out piece, nailed to a low parallel with a platform with rollers on it, pulled by two stagehands. The gondolier was in the front end of the boat, the wrong end, with his paddle, and I was standing in the center of it, exposing as much profile as possible, and the cue came. We got nicely in the arch, and the stagehand had forgotten to pick up the stage brakes and the wheels hit it, the gondola stopped, and the gondolier, with his paddle, went into the canal, flapping his feet, and I, to avoid hitting him, went the other way, through the arch and right into the leading lady, and knocked her down. I picked her up, and dusted her off, and this was then a passionate, a frantic, wild love scene, locked in each other's arms. But, it's one of those awful things that sometimes happen took place. Everything we said had a double meaning. (Laughter) So, instead of locking each others arms, we stood with our backs to each other. Each time either one of us got a cue we knew what we had to say, the show had to go on, and the audience was enjoying it, I'm sure, much more with each line, than what the authoress wrote.

Well, there's a little more to the story which I can't tell you on television, Ed. (Laughter)

MURROW: That must have been quite an evening.

BELLAMY: It was quite an evening. I'll never forget it.

MURROW: Alice, do you have any acting part in show

gondola was a cut-out piece, nailed to a low parallel with a platform with rollers on it, pulled by two stagehands. The gondolier was in the front end of the boat, the wrong end, with his paddle, and I was standing in the center of it, exposing as much profile as possible, and the one came. We got nicely in the arch, and the stagehand had forgotten to pick up the stage brake and the wheels hit it, the gondola stopped, and the gondolier, with his paddle, went into the canal, flapping his feet, and I, to avoid hitting him, went the other way, through the arch and right into the leading lady, and knocked her down. I picked her up, and dusted her off, and this was then a passionate, a frantic, wild love scene, locked in each other's arms. But, it's one of those awful things that sometimes happen took place. Everything we said had a double meaning. (Laughter) So, instead of looking each others arms, we stood with our backs to each other. Each time either one of us got a one we knew what we had to say, the show had to go on, and the audience was enjoying it. I'm sure, much more with each line, than the author was wrote.

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MURROW: That must have been quite an evening.

SMILAKY: It was quite an evening. I'll never forget it.

MURROW: Alice, do you have any section in the

business?

MRS. BELLAMY: No, not since I played Portia when I was thirteen, in high school. (Laughter) I cue Ralph, and that's about all.

BELLAMY: And beautifully, too.

MURROW: Ralph, let's test your memory. What was the shortest run you ever had on Broadway?

BELLAMY: A play called "Town Boy", oh, I guess in the late twenties, which opened Friday night, and closed after the Saturday matinee.

MURROW: How old were you when that happened?

BELLAMY: Well, let me see, about twenty-five, I think. Twenty-five, twenty-six, something like that. Actually, just a while ago here, we were going through some old photographs, and I've got a couple over here. Would you like to see them. I can show you how old I was.

MURROW: Yes.

BELLAMY: Here they are. Well this one is from an old stock company. I don't know if that means very much or not, but that's "Captain Flag". Remember "What Price Glory?"

MURROW: Yes. Certainly.

BELLAMY: I must have been all of about oh, twenty-one there, I guess. Let's see. Oh, this is "Roadside", this is a play that was produced by Arthur Hopkins in 1930. I went to California right after this. That's me right there.

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MURROW: Yes.

BELLAMY: That play was written by Lynn Riggs, who wrote "Green Grow the Lilacs", which afterwards became "Oklahoma".

MURROW: Uh huh.

BELLAMY: This was his first play. But, this is the one that I was reminded of. I don't know whether I ought to do it or not. (Laughter) That's me. That's about the time of "Town Boy."

MURROW: You know, Ralph, it seems to me that I've seen some similar Ralph Bellamy pictures on television recently.

BELLAMY: I daresay you might have, and Ed, in the days of moving pictures, in the days you are speaking of, independent pictures weren't then what they are now. Independent pictures were not shown in the big theatres. They played in the small towns, and it was possible to do an independent picture-- kind of sneak out of town for a little bit of money (quite a lot of money, sometimes), and nobody in the business would ever know that you had made these pictures, because no one would ever see them in the business; so, they wouldn't hurt you professionally in the business.

Well, lately, and not too lately, I guess, those pictures have been the only ones available for television, so a lot of us are a little uncomfortable sometimes when those old pictures come out.

MURROW: Well, Ralph, thanks very much for letting us

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BELLAMY: That play was written by Lynn Riggs, who wrote "Green Grow the Lilacs", which afterwards became "Oklahoma".

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Well, lately, and not too lately, I guess, these pictures have been the only ones available for television, so we of us are a little uncomfortable sometimes when these old pictures come out.

MURROW: Well, Ralph, thanks very much for

come and visit you tonight. Thank you, Alice.

MRS. BELLAMY: Thank you, Ed.

BELLAMY: Thank you. You're quite welcome. It was a pleasure.

MURROW: Good night.

BELLAMY: Good night.

PERSON TO PERSON with EDWARD R. MURROW
Guests: Beatrice Lillie
James E. (Sunny Jim) Fitzsimmons
Friday, May 18, 1956 - 10:30 P. M.

MURROW: Good evening. I'm Ed Murrow. The name of the program is Person to Person. It's all live; there's no film.

Tonight we'll be dropping in first on comedienne, Beatrice Lillie, who is waiting for us in her Manhattan apartment, and then we'll be moving on to the home of veteran trainer of race horses, "Sunny Jim" Fitzsimmons.

We'll be ready to go in exactly 30 seconds.

(Commercial)

MURROW: Actress Beatrice Lillie for nearly 40 years has kept the critics pretty busy trying to find new ways to describe her talent. The reviewer who probably came closest is one who said, "Bea Lillie is the mistress of sophisticated slapstick." Actually, she's been working at it since she was 16 when she appeared in her first London show, and from the early 20's on she's been an international star with equal success on the stage, radio, the movies and television.

Lady Peal, Bea Lillie, lives in that tall building on the Upper East Side of Manhattan overlooking the East River. She has the same apartment for the past 20 years.

Evening, Bea.

LILLIE: Good evening, Ed.

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We'll be ready to go in exactly 30 seconds.

(Commercial)

MURROW: Actress Beatrice Lillie for nearly 40 years has kept the critics pretty busy trying to find new ways to describe her talent. The reviewer who probably came closest is one who said, "Bea Lillie is the mistress of sophistication and stick." Actually, she's been working at it since she was 3 when she appeared in her first London show, and then the early 20's on she's been an international star with equal success on the stage, radio, the movies and television.

Lady Peel, Bea Lillie, lives in that tall building on the Upper East Side of Manhattan overlooking the East River. She has the same apartment for the past 20 years.

Evening, Bea.

LILLIE: Good evening, Ed.

MURROW: You're one of the "travelingest" women I know. How many times would you guess you've crossed the Atlantic?

LILLIE: Oh, that would take me too long to figure out, much too long. Many, many times.

MURROW: Where have you been lately?

LILLIE: Well, I've just returned from Florida. Then I went to London. I came back to New York. I'm going to London Monday to get my wig - my Japanese wig.

MURROW: Uh, huh. Those are certainly vocal song birds you have. Did you train them yourself?

LILLIE: Oh, naturally! Of course I did! Here they are. I trained them myself. Aren't they sweet? One's Rodney and Steven. Very cute! Come along. Sssh! Quiet! Quiet, please. Well, that's that. Oh, here, want to meet Mr. Lee?

MURROW: Yes. Evening, Mr. Lee. Bea?

LILLIE: Yes?

MURROW: I understand you're rehearsing a new show.

LILLIE: A new show? Yes.

MURROW: What's it called?

LILLIE: Well, some people call it "An Evening with Beatrice Lillie." I think I'll call it "The Morning After with Beatrice Lillie" or "Rock and Roll with Beatrice Lillie," or else I might call it, let's see - I think I'll call it " 'Bea-sop's' Fables." Do you like that?

MURROW: I like that.

LILLIE: I could call it "My Fair Lady."

MURROW: Or "Bea Lillie Forever."

LILLIE: "Bea Lillie Forever." Thank you. Speaking of names, Noel Coward and I are in the show together, just the two of us, when he talks, says, "Survival of the fittest." Survival-of-the-fittest.

MURROW: Bea, comedians are frequently accused of being moody, depressed and unhappy. You don't seem that way. Am I right?

LILLIE: Oh, I'm not moody, and I have to be happy or I couldn't get across; would I?

MURROW: Well---

LILLIE: If I'm not my happy my show would be terrible.

MURROW: Then you've never had the urge to get serious on the stage?

LILLIE: Yes, once. I played in a play for the Guild - Shaw's play, "Too True to be Good." I made my entrance over left very, very seriously. The audience just screamed with laughter. I was terribly, terribly upset. Terribly!

MURROW: Miss Lillie, that little hat you always like to wear; it's become something of a trademark, hasn't it?

LILLIE: Yes, it has. I always wear it. I never take if off. I go to bed with it, really, but speaking of hats,

MURROW: I like that.

LILLIE: I could call it "My Fair Lady."

MURROW: Or "Sea Lillie Forever."

LILLIE: "Sea Lillie Forever." Thank you. Speaking of names, Noel Coward and I are in the show together, just the two of us, when he talks, says, "Survival of the fittest." Survival-of-the-fittest.

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MURROW: Miss Lillie, that little hat you have on, I like to wear; it's become something of a trademark. Keep it?

LILLIE: Yes, it does. I always wear it. Take it off. I go to bed with it, really, but sometimes

I may change my style. Now, for instance, this, I think, is quite good; don't you?

MURROW: Oh, yes, very good.

LILLIE: All you girls laughed last year, but you're all wearing them now. Of course, it's just an old Japanese lantern.

MURROW: Do you think we could get a patent on that and use it as a hat in the summertime on a lantern for winter purposes?

LILLIE: Well, yes. Could be, could be. For winter purposes!

MURROW: Um, hm, for light.

LILLIE: The lights, yes.

MURROW: Bea, you've got a wonderful sense of humor. What would you say makes a good comic?

LILLIE: I think you have to be born a comic, I suppose, and timing. And, of course, knowing when to stop. I go along with the audience though. As long as they're laughing I'm quite happy and be myself.

MURROW: You must have found yourself in a few humorous situations offstage as well as on and here as well as in Europe; haven't you?

LILLIE: Oh, yes, many, many. For instance, out here across the river is Welfare Island and so Helen Hayes and the late Charles McArthur and myself thought we'd go over there

one Sunday. It was a lovely day so we hopped on the ferry, got off at the island, hopped on the island, stayed there for about an hour and a half. Then, coming back to get on the ferry, some official said, "Passes, please." I said, "What do you mean, passes?" He said, "Passes. Passes to get off the island." I said, "We haven't got a pass." He said, "You must have had passes. You couldn't be on the island." "We're on the island. We didn't have a pass." He said, "Oh, really. Next, please. Next, please," and I went back and I said, "Look, we'd like to get off this island." He said, "So would a lot of people like to get off this island." I didn't know what to do and he was quite serious and he said - I said, "Well, look, I'm Beatrice Lillie and this is Miss Helen Hayes and Mr. Charles McArthur." He said, "We have 15 Beatrice Lillies here already, and 12 Charles McArthurs and 24 Helen Hayes. Next, please. Next, please." He wouldn't let us get off the boat. So we had to go to the office of the doctor, and he in turn called the doctor here in New York and he had to come over and get us. So that was our trip to Welfare Island.

MURROW: That's the only time I've ever heard of that Bea Lillie couldn't ad lib her way out of a tight situation.

LILLIE: No, I couldn't.

MURROW: Do you ever have this trouble on the stage?

LILLIE: On the stage?

MURROW: Yes.

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MURROW: That's the only time I've ever heard that Mrs. Lillie couldn't get in her way out of a place.

LILLIE: No, I couldn't.

MURROW: Do you ever have a trouble in the theater?

LILLIE: In the theater?

MURROW: Yes.

LILLIE: Well, no, things come to me. My best bits of business come to me during a performance suddenly, you know, just like that. For instance, I was playing the part of a maid in this sketch called "Recklessness." And I tried on my mistress' clothes. She had this fur coat here. I'll get it for you. It was extremely heavy, and I said, "Oh, there's a new coat. I haven't tried that on yet. It's terribly heavy. How does she get it on? It must be lined with lead. Oh, well, I'll get into it some way." Pretty heavy, isn't it?

MURROW: Bets are being made down here.

LILLIE: Pardon?

MURROW: Bets are being made down here as to whether you will make.

LILLIE: I made it.Oh, goodness, that's a very heavy coat I must say, and it was summer, too.

MURROW: I don't see how you manage to generate all that energy.

LILLIE: Oh, well, I keep myself very, very fit. Very fit. These dumbbells. Practice on these every day. Get it? I'll show you what it's done for me. "How much is that doggie in the window. Arf! Arf!" Pretty good; isn't it?

MURROW: Bea, that picture on the wall behind you. It's a portrait of you; isn't it?

LILLIE: Well, yes, who else! The portrait was done of me about a month ago in Palm Beach by the artist Channing

Hayre and it's going to be snatched away from me tomorrow for an exhibition they're having at - where is it? At the - no, at the Grand Central Galleries.

MURROW: Oh, yes. Bea, I'm sure Sir Robert shared many proud moments with you. Did he ever get involved in any of the problems of show business?

LILLIE: Well, as a matter of fact, he was a manager there for a while when I first met him at the Little Theater in London.

MURROW: Uh, huh.

LILLIE: Should I show you something here rather interesting? This tray here I found in Hollywood in the property room and it's the place where I was married - the picture of the place where I was married, Drake Manor, and it says, "The ~~fete~~ seat of Sir Robert Peal." How does that go again? The ~~Fete~~ seat? "The ~~fete~~ seat of Sir Robert Peal." The Prime Minister, of course.

MURROW: I don't think I've ever seen you referred to as Lady Peal in all your years in the theater. Wouldn't that be a plug for the box office?

LILLIE: Well, no. I was appearing in a theater in Cleveland a long time ago. I was billed as Lady Peal and in small letters it said "Beatrice Lillie." I told the manager they ruined my act right there. He said, "Oh, no, the place is packed full, sold out for the whole week." I said, "all right." So I came on the stage and one of the lines I had to say was, "Good

evening, I have never appeared in vaudeville before." Me, who has always "had me own horses!" And then I bowed and they all got up and bowed with me. That ruined that act. I was Beatrice Lillie again the next day.

MURROW: Bea, you have had somany wonderful reviews during the course of your years in show business and the bad ones are easily forgotten, I imagine, but if you think for a moment, what are the unkindest words you can remember?

LILLIE: Let me see. Oh, I remember. The first night of a show and in the second act a letter came around from George Kaufman. The letter read, "I am sitting in the last row. Wish you were here." I wished I was there too.

MURROW: Bea, before we leave, could we persuade you to sing something for us?

LILLIE: Sing something?

MURROW: Yes.

LILLIE: Unaccompanied?

MURROW: Yes.

LILLIE: Oh, when I was a little girl - oh, about knee-high to a hiccup - I took lessons in gestures, you know. How to move my hands. And one of the numbers were - This man's name was Harry Rich and he taught gestures and I loathed the whole thing, but anyway, my mother made me go. So one of the numbers were - I'll show you what I mean by the gestures. "Nickolini, he played the hand organ. He had a da monk on da

string. He catcha a coin from the window when songs of Napola he sing. Nickolini, he love Antoinetta, who laugh in his face when he say, 'Antoinetta, I breaka my heart for your sakea,'and then she makes answer this way: 'Oh, Nickolini, lini, lini, I'll be your queenie, queenie if you will sella the grapes and banan.'" You knew that was grapes and bananas, didn't you, Ed?

MURROW: Yes, I did.

LILLIE: I didn't have to tell you. Everybody knows the difference. "The grapes and banans." Well, anyhow, that's how it went. I finally found this interesting.

MURROW: And you learned that about the age of 14 or 15; didn't you?

LILLIE: I think it was about 12, really.

MURROW: Bea Lillie, with the interesting life you live, I'm surprised you haven't joined the ranks of the book writers.

LILLIE: Oh, I've started a book, you know, but I think it's rather chic not to write a book; don't you?

MURROW: Well, it's unique anyway.

LILLIE: Well, I can tell you - By the way, I'm going to call my book "Beasop's Fables."

MURROW: Beasop's Fables. That's the book and the show, Beasop's Fables.

LILLIE: Yes, if I ever get around to the book.

MURROW: You wouldn't think of calling it "Will

Success Spoil Bea Lillie?"

LILLIE: Ha! Ha! That's a good idea

MURROW: Well, Bea, what about retiring? Do you ever think about that?

LILLIE: Me! I'm much too old to retire. Well!

MURROW: Thank you very much, Bea Lillie. Have a nice trip to London.

LILLIE: Thank you.

MURROW: It's been very pleasant coming to see you.

LILLIE: Thank you.

MURROW: Thank you and good luck.

LILLIE: Good night.

MURROW: In just a moment we'll take you for a visit with "Sunny Jim" Fitzsimmons.

(Commercial)

MURROW: Sunny Jim Fitzsimmons at the age of 81 is one of the nation's best known race horse trainers and he's the dean of them all. Mr. Fitz saddled his first winner 56 years ago. Since then he's handled a good number of champion thoroughbreds; watched his horses win more than 2000 races, and he's thrilled the nation's racing fans with such champions as Gallant Fox, Omaha, Johnstown, and currently, Nasua, already the winner of more than $1 million and Nashua goes to the post at the Garden City State Park in Garden City, New Jersey, tomorrow. And if he wins, he becomes the nation's all-time money-winning

Success Spoil Sea Lillie?"

LILLIE: Ha! Ha! That's a good idea.

MURROW: Well, Sea, what about retiring? Do you ever think about that?

LILLIE: No! I'm much too old to retire. Well!

MURROW: Thank you very much, Sea Lillie. Have a nice trip to London.

LILLIE: Thank you.

MURROW: It's been very pleasant coming to see you.

LILLIE: Thank you.

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When Sunny Jim Fitzsimmons is not out at a race track either for the dawn workouts or for the afternoon races, he can be found in his home in the Sheepshead Bay area of Brooklyn. Mr. Fitz built this 16-room house 47 years ago. It's in the same neck of the woods where his grandfather settled more than 100 years ago.

Good evening, Mr. Fitz.

(Fitzsimmons family singing "Let Me Call You Sweetheart.")

MURROW: Well, good evening. Are these all Fitzsimmonses?

JIM FITZSIMMONS: Yes.

MURROW: Is there a Jim Fitzsimmons there?

JIM FITZSIMMONS: Yes, Ed, I'm young Jim Fitzsimmons. I guess you want Mr. Fitz, my grandfather. This is just a small family gathering that we have in honor of the fact that they had a special race for Mr. Fitz down at Pimlico today, and tomorrow Nasua, we hope, will go over the record for money winning, and then again, you came to see us, Ed, so it's quite an occasion.

MURROW: Well, it certainly is. Do we have the whole Fitzsimmons family here?

JIM FITZSIMMONS: Oh, no, Ed, this is just a part of it. There are four generations here, though, but we have some more out on Long Island and some in Poughkeepsie.

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JIM FITZSIMMONS: Oh, no, Ma, this is just a part of it. There are four generations here, though, but we've some more out on Long Island and some in Poughkeepsie.

MURROW: Well, tell me, where is Mr. Fitz?

JIM FITZSIMMONS: He's upstairs, Ed. Let me take you up to him.

MURROW: Right. Fitzsimmonses big and small, we'll come back to you later. Maybe you can watch Mr. Fitz on your TV set. Go ahead, Jim. Tell me, does Mr. Fitz ever get nervous before a big race?

JIM FITZSIMMONS: He says he doesn't, Ed, but actually he carries hard candy and dog biscuits in his pocket and before a big race once in a while he has been known to take the dog biscuit in his mouth instead of the hard candy.

MURROW: Well, I think we'll check with him about that story.

JIM FITZSIMMONS: Ed, this is my grandfather, Mr. Fitz.

MURROW: Good evening, Mr. Fitz.

MR. FITZ: Good evening, Mr. Murrow.

MURROW: Thanks very much, Jim. We'll see you and the family downstairs.

MURROW: Mr. Fitz, has anyone asked you if Nashua is going to win at Garden State tomorrow?

MR. FITZ: Well, not too many of them up to this time but I expect a whole lot of them will try tomorrow morning between tomorrow morning and race time.

MURROW: Well, what sort of answer do you generally

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MURROW: Good evening, Mr. Fitz.

MR. FITZ: Good evening, Mr. Murrow.

MURROW: Thanks very much, Jim. We'll see you and the family downstairs.

MURROW: Mr. Fitz, has anyone asked you if Jim is going to win at Garden State tomorrow?

MR. FITZ: Well, not too many of them have, this time but I expect a whole lot of them will tomorrow morning between tomorrow morning and race time.

MURROW: Well, what sort of answer do you [illegible]

give to that kind of question?

MR. FITZ: I just tell them that I hope so; that he's got a chance. I guess that's the way I feel about handicaps. They're always pretty hard races.

MURROW: Well, Mr. Fitz, how do you explain your job? By that I mean just what does a trainer do for a horse?

MR. FITZ: Well, really a trainer doesn't do anything with the horse. He has to try to develop the quality that comes with the horse and that's his job: to take care of that - that he don't injure any quality that he has and by that, why, you've got to be very careful. As far as picking the horse, if they're sound you can tell that. A trainer can tell that pretty well through the confirmation and breed but that's as far as he can go. If he could just pick up the hood of his car, like, and look in and see the engine, you might have a much better chance of picking a winner.

MURROW: It would be much simpler if you could do it that way rather than---

MR. FITZ: That's right.

MURROW: Well, you make it sound very easy, Mr. Fitz. Isn't there something more than luck involved in all this?

MR. FITZ: Well, of course, there's some ability but I'm thinking it's more than 75% of racing that is luck.

MURROW: As much as that!

MR. FITZ: Yes, I would say that. Maybe it might be

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MURROW: As much as that!

MR. PITZ: Yes, [illegible]

10% of that you could call good managing and the rest of it, I don't know how to handle it.

MURROW: Mr. Fitz, did you ever think of getting into any other line of work?

MR. FITZ: Well, no, not myself but when times became awfully hard I came near to pushing into a job driving a trolley car in Philadelphia, but I just missed that which was very lucky for me to do.

MURROW: Things would have been a little different had you been pushing a trolley car; don't you think?

MR. FITZ: They certainly would be a lot different. I'm thinking if I was driving a trolley car, somebody would be looking to taking care of me now instead of me looking after myself, and I think there's a whole lot of luck attached to that by just missing the trolley car job.

MURROW: You still go out to the track almost every day; don't you?

MR. FITZ: Oh, every morning I go out. I get up at five o'clock and I'm at the stable by six o'clock mostly every morning.

MURROW: Has racing helped keep you healthy, Mr. Fitz?

MR. FITZ: Well, I'm sure it has because I get up as I say, five o'clock in the morning and I'm out in the air all day long, you may say, except maybe an hour or two around

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noontime and I think that helps anyone who can be lucky enough to be out in the air at their job.

MURROW: Well, Mr. Fitz, it sounds like racing has been very good to you.

MR. FITZ: It surely has.

MURROW: Do you have most of the things that you want?

MR. FITZ: Well, I surely do. I have everything that I have to have, that's sure. I have plenty to eat and a good bed to sleep in and a couple of suits of clothes and that's all anybody really has to have. I've been mighty lucky to have that mostly all my life.

MURROW: Well, Mr. Sunny Jim Fitzsimmons, I recall that you were once a jockey. Isn't that right?

MR. FITZ: Well, I was vaccinated for a jockey but it didn't take too good. I did ride for a couple of years.

MURROW: How good were you?

MR. FITZ: Well, I wasn't too good. There's a picture up here of me. It was taken in 1892. That'll give you the kind of a jockey I looked like anyway.

MURROW: How many races did you ride?

MR. FITZ: Oh, I guess I rode maybe 300 races or more.

MURROW: Uh, huh. I noticed a moment ago you have some of your horses up there on the wall, too; haven't you?

MR. FITZ: Yes. That's Nashua - the head of Nashua right next to me there, and that's Gallant Fox right next to him. They're the two top horses that I've had. One of them won the Drby and the other one just missed it.

MURROW: Tell me, Mr. Fitz, can you tell a good race horse just at a glance?

MR. FITZ: No, I cannot. I wish I could. If I could, why, instead of me working I'd have somebody paying heavy for me. I can tell where they might stand in training by looking at their confirmation and the soundness of the breed but that's as far as anybody can go. That's where the luck comes in, as I tell you, 75% luck and that's where the 75% luck rides.

MURROW: Now, Mr. Fitz, what advice would you give a father who doesn't know very much about horses if he wanted to go out and buy a pony for his son?

MR. FITZ: Well, I would, first thing, I would make sure it was a good sound pony and a good surefooted pony. One with good manners that wasn't frightened or scared of anything and was broken well to the bridle and be able to handle well because if a child is going to ride a pony, that's one of the very essential things, that the pony ain't going to be afraid of him.

MR. MURROW: Well, Mr. Fitz, what's your main concern over having a million dollars worth of horse in your care?

MR. FITZ: Well, of course, the training of a horse is just like any other horse. That's easy for me to train him but being responsible for that $1,250,000 horse every time he moves, why it's that much money moving on foot, and I'm always very anxious when he goes out of the stable to train until we get him back in the stable safe and sound. Then I feel kind of rested for the balance of the day until he goes out again in the evening. Except for the worrying, he's just like any other horse.

MURROW: And what's the most important thing to be careful about while he's in the stable, Mr. Fitz? Is there anything in particular?

MR. FITZ: Well, there's nothing - only see that his bed and everything is straightened out all right when he's put away and if he needs any bandage, see that they're put on, and he has somebody with him all the time. He watches if anything happens to him while he's in the stall. He'd be there at least to report it but so far nothing has ever happened to him. There is nothing you can do with them when they're in the stall except hope that they'll come out the next morning all right.

MURROW: Yes. Mr. Fitz, do you ever bet any big money on a race yourself?

MR. FITZ: No, no. I did at one time bet a hundred dollars on Man O'War, the only time he ever got beat. And I bet two dollars every once in a while now but mostly when I get a

MR. PITZ: Well, of course, the training of a horse is just like any other horse. That's easy for me to train him but being responsible for that $1,250,000 horse every time he moves, why it's that much money moving on foot, and I'm always very anxious when he goes out of the stable to train until I've got him back in the stable safe and sound. Then I feel kind of rested for the balance of the day until he goes out again in the evening. Except for the worrying, he's just like any other horse.

MURROW: And what's the most important thing to be careful about while he's in the stable, Mr. Pitz? Is there any thing in particular?

MR. PITZ: Well, there's nothing - only see that his bed and everything is straightened out all the time, he's put away and if he needs any bandage, see that they're on and he has somebody with him all the time. He watches anything happens to him while he's in the stall. He's the least to report it but so far nothing has ever happened. There is nothing you can do with them when they're in the stall except hope that they'll come out the next morning all right.

MURROW: Yes. Mr. Pitz, do you ever bet your money on a race yourself?

MR. PITZ: No, no. I did at one time but I don't believe on that. The only time he ever got beat was two dollars every race in a while now but mostly

tip from someone else; not on my own horses.

MURROW: Well, I imagine there's no sure way of beating the races, is there?

MR. FITZ: Well, I don't think so. I certainly don't know of any because I went through this business now for 70 years of training horses and working with them, and I have to get up at five o'clock in the morning and I don't like to get up, and if I could beat the races, I certainly would sleep in bed in the morning instead of getting up. I'd wait until the afternoon and beat the races and make my living that way.

MURROW: Mr. Fitz, what is the most thrilling race you recall having seen?

MR. FITZ: Well, having seen - Well, of course, I saw the Man O'War and the race at Aqueduct. I can't think of the name of the other horse, but anyhow it was a head-and-head race for a mile and the last 1/8 of a mile, of course, Man'O'War won easy. Then I had a race at Havre-de-Grace one time between a horse I had called Sand Hill and a horse called Mouse Spy that Tom Healy trained. They raced head and head for the whole mile and Tom Healy's horse beat mine a nose at the finish, and Healy passed a remark after the race. He said, "Wasn't that a beautiful race?" I said, "I didn't see much beauty in it. Your number went up."

MURROW: That must have been a great disappointment.

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MR. FITZ: It was.

MURROW: How much does a jockey have to do with winning or losing a race generally, Mr. Fitz? Can that be said?

MR. FITZ: Well, in a way, good jockeys make less mistakes than the bad jockeys but the horse always has to do the work and no jockey can win on the worst horse, but a good jockey always knows what he is doing all the time and he can take advantages where another jockey'd miss it, and except for that, why there's not much more to riding.

MURROW: Well, Mr. Fitz, you must have a lot of fun hearing that family of yours sing, don't you.

MR. FITZ: Well, I certainly do. I like to hear 'em sing and have a good time like everybody does. They're trying to start singing a little bit now. I think I'll go down and have a look at it for a few minutes.

MURROW: Go ahead.

(Family singing My Wild Irish Rose.)

MURROW: Wonderful! Thank you very much. Mr. Fitz, how many racing people in this gang of yours?

MR. FITZ: Well, there's two working with the horses and one working in the mutuals. That makes 3 in the horse line.

MURROW: What about that little fellow sitting in the middle there with the bow tie? Do you think he's going to grow up to be a horseman?

MR. FITZ: Well, I'm afraid not. I'm afraid they'd

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have to have some elephant races for him.

MURROW: Mr. Fitz, how do you keep so young at the age of 81?

MR. FITZ: Well, I guess I don't know just how I do it, but I think, like I told you before, being out in the air all the time helps a lot and being lucky enough to be sound. And then having contentment. I have been working for some wonderful people for the last 32 years and I never had to worry much about my job. And I think that helps a whole lot. There's nothing else that I would know that would keep me young. Good luck, I think, is the most part of it.

MURROW: Mr. Fitz, I hope we haven't kept you up too late tonight.

MR. FITZ: Well, I don't think you because I listen to you almost every Friday night and this is just another week.

MURROW: Well, what do you watch on television?

MR. FITZ: Well, I watch most of all Godfrey shows and you on Friday nights, and Burns and Allen, and I listen to most all the news that comes along and then comes bedtime.

MURROW: Well, Mr. Sunny Jim Fitzsimmons, and all the other Fitzsimmonses gathered there, thank you very much indeed for letting us come and visit you tonight. I hope you'll let us come back some other day and much luck, Mr. Fitz, tomorrow.

MR. FITZ: Thank you, very much, sir.

MURROW: Good night.

MR. FITZ: Good night.

MURROW: Good night, all the Fitzsimmonses.

FAMILY: Good night.

MURROW: Good night and good luck. Thank you very much.

CBS TELEVISION

PERSON TO PERSON with EDWARD R. MURROW

MAY 25, 1956 10:30 P. M.

Guests: Johnnie Ray and

Dorothy Thompson and Maxim Kopf.

MURROW: Good evening. I'm Ed Murrow. The name of the program is PERSON TO PERSON. It's all live; there's no film. Tonight we will be dropping in first on singer Johnnie Ray and then we'll be moving on to the home of Columnist Dorothy Thompson and her husband Maxim Kopf. We will be ready to go in exactly 30 seconds.

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MURROW: About five years ago Johnnie Ray cried his way to fame and fortune with two records - CRY and THE LITTLE WHITE CLOUD THAT CRIED. They both sold over a million and he hasn't had much to cry about since then. At 29 Johnnie Ray is nearly as well known in England, France, South Africa, Japan and Australia as he is in this country. But it wasn't always that easy. Trying to find almost any sort of work in the movies, burlesque, even in the offbeat night clubs either as a singer or a piano player but today Johnnie Ray owns a rach in

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Oregon, where he grew up and he has an apartment in that tall building in mid-Manhattan and if he didn't get caught in the New York traffic tonight he should be home from the first show at the Latin Quarter where he opened last night. Good evening, Johnnie.

RAY: Good evening, Ed.

MURROW: I see you made it. How did the show go tonight?

RAY: It went very well, thank you.

MURROW: The opening night last night was terrific I hear.

RAY: Very fortunately it was very, very wonderful, very heartening and to be able to come back to New York and open . . . [garbled]

MURROW: Do audiences and night clubs vary from night to night?

RAY: Yes, they do. As a matter of fact I would say Saturday night is probably-- probably the most difficult of the week because from a performance standpoint that's the night when everybody really goes out to have a good time, not necessarily to see a performance but to enjoy themselves.

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RAY: And things like that.

MURROW: Well, Johnnie quite a few people have spent a pretty fair amount of money to hear you sing in the past few years. How would you describe your singing?

RAY: Well, Ed, I probably would think of the words, "blood, guts and thunder," actually. I never thought of myself as being a singer. I always think of myself as more or less being a performer.

MURROW: Well, you are known for your crying routine. Is that what you mean by showmanship or performing?

RAY: Well, I feel that in a performance, the primary necessity for success of a performer is to project sincerity and in that you employ an awful lot of things that go into your work, physical things, which you try to convey with your sincerity to an audience which in the end you develop as a performer.

MURROW: I see. How did you develop this style?

RAY: Well, I think in a great deal of things it is watching other great performers of our time like Sophie Tucker, great performers like Jimmy Durante - I could go on and on with different things,watching them over a period of years that you learn, things like the way to use your hands and different things like that.

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MURROW: Could you demonstrate a bit of this for us, Johnnie?

RAY: Well, you learn to try through a gesture, try to convey a certain feeling to an audience, a certain emotion, whether it be happy or heart breaking or anything else and then . . . a performer tries to do the same thing but with your face, with your hands and even to the use of your legs and your feet and things like that.

MURROW: Johnnie, that rug you're standing on: I assume it is something you picked up on one of your trips?

RAY: Oh yes, this is one of those tiger skin rugs I picked up in South Africa over last Christmas. We were down on a tour. Back here I have a very peculiar little instrument which is called a Bamboolin which was picked up in Manila. The man who presented it to us, I was told, was the only man in the world who makes them.

MURROW: Yes.

RAY: And I was also told the only other American to ever be presented one was Vice President Nixon so, of course, I was very proud so I carted this thing all the way across the Pacific and the United States. I can't play it but-- it makes a very peculiar sound.

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MURROW: Exotic noise any way, isn't it.

RAY: And here is some Zulu war drums that I brought back from South Africa. I can't play these things either but at least I can give you an idea of what they sound like.

[plays drums]

Oh, I almost forgot, we have a very peculiar little instrument from South Africa that the natives use. Iwas-- it was the original thumb piano and is used for rythm and used by str by stroking the fingers and if you listen closely you can see what it sounds like.

[plays]

MURROW: Oh yes.

RAY: Very interesting. . . [garbled]

MURROW: Johnnie, I got the impression you had no regrets in going into show business. What started you in wanting to become an entertainer anyway?

RAY: Well, when I was very young, about 11 years old, a teacher told my folks that I was losing my hearing and suggested that perhaps I should be put into a deaf and dumb school. Of course that made quite an impression on a kid my age at that time and, of course, my parents had me fitted for a hearing aid and that started, I guess a sort of longing to

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be something so I started putting shows on in the backyard of our home in my home town of O- and I used to call the neighborhood kids. . . [garbled]

MURROW: Johnnie, I know you have set up a foundation devoted primarily to helping children who are hard of hearing. Tell us a little bit about it, will you?

RAY: Well, we started this foundation a few years ago. We-- my manager and the people around me help me set it up. We Worked . . . [garbled] in St. Louis. At first we thought the best idea was to try to provide hearing aids for children and kids who couldn't afford it and then through experience and guidance of other established hearing foundations - excuse me - we found that we could best accomplish our purpose by not only providing that but sound equipment to schools that couldn't afford it in the countries that we felt needed it as well as here at home and in providing scholarships to the various people to help teach the deaf children which i s something that we tried to do. Of course here in New York City we have sort of my pet school called P. S. 47 where every year we try to go down every Christmas and have a Christmas party for the kids there and it is a big kick to me to be able to see over from year to year how they improve and their attitude and

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MURROW: Must be a very satisfying thing.

Johnnie, along with your other interests you are a composer too. Which tune is your particular favorite?

RAY: Well, I would say a song that I wrote called THE LITTLE WHITE CLOUD THAT CRIED is my favorite because to this day it is my Mom's and Dad's favorite of anything I ever composed and in terms of fantasy it expressed a little philosophy of my own I tried to follow.

MURROW: Would you do a little bit of it for us and for your Mom and Dad?

RAY: Sure. I realize we don't have too much time to be together here in this show and I will have to be getting back to the Latin Quarter for the second show so I will only play the last few bars of it.

MURROW: All right, fine.

[plays and sings]

MURROW: Thank you very much, Johnnie. Tell me, have you been caught up in this rock and roll craze?

RAY: Oh yes. To be very frank with you, Ed, I think I can either take it or leave it.

MURROW: Well, I suppose when you want to get away

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from this hectic life in New York and around the world you can always go back to the peace and quiet of Oregon.

RAY: Well, I don't know. You can take the boy out of Oregon but you can't take the Oregon out of the boy. Still when you have such a different change of life and of doing things and working I think it would be rather difficult to go back to that. I'm really happy now.

MURROW: How often do you get back home to see your family now days, Johnnie?

RAY: Well, I very, very rarely get a chance to visit Mom and Dad on our ranch up in Oregon but whenever possible and practical I have Mom and Dad come and visit me wherever I am appearing. Very, very recently I played four weeks at the Desert Inn in Las Vegas and I had my Mom and Dad come down and they spent a week with me and we spent a lot of time together and my sister Alma came down to Miami Beach when I played down there for Mr. L- at the Latin Quarter there so I get to see my family pretty regular.

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MURROW: Well, Johnnie, I'm sure a lot of your colleagues were looking in tonight. Thank you very much for letting us come and visit you. Good night, Johnnie Ray.

RAY: Good night.

MURROW: Good night.

In just a moment we'll take you for a visit with Dorothy Thompson and her husband.

[Commercial]

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MURROW: About 35 years ago Dorothy Thompson went to Europe for the first time because she was curious and wanted to travel. In Europe she found her life's work, that of a reporter of the international scene. Before she returned to America to stay she had earned her reputation as an outstanding reporter and columnist. She had the distinction of being expelled by Hitler from Nazi Germany. For the past 20 years Dorothy Thompson has written a newspaper column ON THE RECORD three times a week and once a month for almost 20 years she has written the lead article in THE LADIES HOME JOURNAL. She also lectures and has written several books.

Dorothy Thompson and her husband the artist Maxim Kopf live in one of these houses on New York's fashionable East Side. This community of 22 houses was originally built about the time of the civil war and is known as Turtle Bay. There was a body of water here back in Colonial days. It's also the home of E. B. White, Ruth Gordon and Garson Kanin . From the outside, as you can see, Turtle Bay houses look pretty much alike but inside the neighbors agree that they are all different. We are right now in the entrance hall of the home of Dorothy Thompson and Maxim Kopf. The hall leads off to stairs on the right hand side. They go up to the living room

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and then up to the library. Down here a visitor passes the kitchen, goes through an iron gate, and into the dining room. And, there's Dorothy Thompson. Good evening, Dorothy.

THOMPSON: Good evening, Ed, welcome.

MURROW: Thank you. I take it there are no iron curtain significances to those gates we just came through is there?

THOMPSON: Gracious no, those are the openingist gates in New York, open to all my friends and many strangers.

MURROW: Well, Dorothy...

THOMPSON: ...a very good family in this house.

MURROW: Well, I have as well. I know you are recently back from Russia. What is behind the big change there?

THOMPSON: Now you ask me a big question. It is the sixty four dollar challenge. I think what's behind it, Ed, in essence, is the growing change in psychological revolution and industrial revolution in that county. I think the power is passing from the hands of the politicians, that is, the Communist Party tycoons. It has to be shared more and more with the Army, and with the new managerial class of scientists of managers, of technicians and that brings natural changes with it. I think it is phenomona that is happening all over

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the world.

MURROW: Not just confined to Russia?

THOMPSON: No.

MURROW: Dorothy, a moment ago I was talking about your house. How did you decide to settle in this part of New York City?

THOMPSON: Oh, well, Ed, first of all-- first of all for the sake of the garden. This garden is quite unique. We are a ten minute walk from the Grand Central Station, and here we have a common garden, a greener spot and it is a secret garden. There is nothing quite like it in New York. We all share in the sense that each has our own garden in a special spot. We can all see each other's garden but there is also a romance about it because when I was a very young girl and first came to New York I had a friend, I made a friend, who lived in this garden, that is, her mother did, right across the street, right over there.

MURROW: Yes.

THOMPSON: And I came there one afternoon for tea and I went out on the balcony and I said, "When I grow up this is where I am going to live in New York. Of course I forgot about it but years later I was looking for a house in New York

the world.

MURROW: Not just confined to Russia?

THOMPSON: No.

MURROW: Dorothy, a moment ago I was talking about your house. How did you decide to settle in this part of New York City?

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and the real estate agent brought me here and I walked out on the balcony and I said, "of course, this is where I always wanted to live and I'll buy it right off," and I have lived here happily ever after for the past few years.

MURROW: Tell me, do you and Maxim do any gardening in the backyard?

THOMPSON: Not really. You see it is all mostly ivy and this little privet about the only thing that will grow in New York.

MURROW: Yes.

THOMPSON: Just keep it green but we do have a beautiful garden. I think it is a beautiful garden - in Vermont. Maxim has just come from Vermont. He is upstairs. Why don't you go up and see him.

MURROW: Oh good. We'll go up.

THOMPSON: Good.

MURROW: Good evening, Maxim.

KOPF: Good evening.

MURROW: How is Vermont these days?

KOPF: Oh, Vermont was very cold and it was dreary. Last week it was snowing.

MURROW: A bad spring for all of us farmers, isn't it?

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KOPP: Good evening.

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KOPP: Oh, Vermont was very cold and it was dreary. Last week it was snowing.

MURROW: A bad spring for all of us farmers, isn't it

KOPF: Yes, that's bad.

MURROW: Tell me, is that something that you did yourself there beside you?

KOPF: Yes, that is a sculpture of mine. You know I stopped my painting but I like to sculpt because I have everything in my hands and it's three dimensional and it's very round, heavy forms, and gives it expression, the feeling of a real mother nursing her child.

MURROW: How long did that take you to do?

KOPF: Oh, about two weeks I'd say. Two weeks, that's all.

MURROW: And now you enjoy sculpting more than painting. Is that right?

KOPF: Yes, because painting is somehow in my belief in a bad way, you know about this abstract business. I think there is a lot of fake in it anyway and I think it's beyond life, it has no expression of life and I think it is a little bit anemic. To me it is a little bit cartographic too.

MURROW: Yes. Tell me, do you have any more of your work in that room?

KOPF: Yes, I have here some other things, some sculptures.

KOPP: Yes, that's bad.

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MURROW: Yes. Tell me, do you have any more of your work in that room?

KOPP: Yes. I have here some other things, some sculptures.

MURROW: Oh yes. Is that one on the piano?

KOPF: Yes, that is a piece of marble from Rockland which I picked up on the road and I carved directly in the stone, without a model and you see those wings - it's green wings.

MURROW: Yes.

KOPF: And once in a while I make a joke and say it looks like Gorgonzola.

MURROW: I suppose there is nothing but Maxim Kopf works in the house. Is that right?

KOPF: Oh, there is some more.

THOMPSON: Oh no, dear me no. Both of us love pictures. My husband is a passionate buyer of other painter's pictures and I have bought some things and he has bought some things. Ed, there is one thing I would like you to see. It is also a sculpture. It's in the library.

MURROW: Good.

THOMPSON: Shall we go along?

MURROW: Yes.

THOMPSON: It's an Epstein that I bought from the Artist's Studio in London, oh, some 15 years ago and I think that Epstein himself must have esteemed it highly because when he was knighted two or three years ago, wasn't it?

MURROW: Oh yes. Is that one on the piano?

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THOMPSON: I noticed that he was photographed with this. So he must have thought it was one of his best works. I think it is beautiful. Of course, my friends don't all agree

MURROW: Well, if you like it, it's good, Dorothy. I like it too.

THOMPSON: I love it.

MURROW: Tell me, art and books seem to be pretty well mixed in this house of yours. What are you reading currently?

THOMPSON: Oh, of course, Ed, a great many publications, all sorts of publications, foreign and American. One has to in my profession and books I am usually reading about five at once, but at the moment I am reading, among other things, an old book which you will remember, Aldous Huxley's BRAVE NEW WORLD.

MURROW: Yes.

THOMPSON: That was published in '32 and then republished in '46. The reason I am re-reading it is because I read the account of the conference and the report of a conference of the California Institute of Technology in which the scientists were projecting the 21st century and it reminded me

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somehow of Huxley's BRAVE NEW WORLD. You remember he predicates, predicts a century ... [garbled] 60 years from now.

MURROW: Yes.

THOMPSON: But he predicted a time when there would be a dictatorship of the world but not at all by these old fashioned things like Communism or Naziism but a dictatorship of the scientists and the technologist who would realize that in order to have stability and order and meet the rising population they would have to create a new type of man by chemical conditioning.

MURROW: Yes.

THOMPSON: Physical conditioning and also by mental conditioning. Now, it's curious that idea comes up. It even came up in this meeting and, of course, it was a very happy world. Everyone was so conditioned to his circumstances that it was perfectly happy. There was no pain. There was no sorrow. There was no grief. There was no passion. And, there was no grandeur of the human spirit and sometimes I'm afraid that is what is going to happen.

MURROW: It is a very current book, isn't it?

THOMPSON: It is very current. It's extremely up to date.

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MURROW: Dorothy, yours isn't a specialized library there, is it?

THOMPSON: No, not exactly. Of course, it is full of reference books and cyclopedias and biography and the sort of things one uses in my profession. Right over there are six bibles, however; six different bibles - different renditions of the bible. I read the bible quite often and it has most of the classics, quite a lot of philosophy and it is a pretty good library by and large. I'm not a bibliophile, however. I don't collect old and valuable books but I have a few things that I cherish. Right in this little drawer I keep a little book. It looks very, very old but it isn't so old,--

MURROW: Yes, it does.

THOMPSON: --as it sems ... and it is a little prayer book and hymnal that I picked up during the war, during the bombing and it has a hymn in it and it was open to this hymn. [reads hymn - garbled]

MURROW: ...that was in that little mission in Plymouth, wasn't it?

THOMPSON: That's right. You must have been there too.

MURROW: Yes. Bombed five nights in succession.

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THOMPSON: Five nights in succession.

MURROW: I'm sure you must treasure that book, Dorothy.

THOMPSON: Yes, I do. I treasure it very much.

MURROW: Could we go back and join Maxim?

THOMPSON: Yes, let's do. Here we are then.

KOPF: All right, sit down.

MURROW: Maxim, I suppose you are used to a reporter's way of life now, aren't you?

KOPF: I am.

MURROW: A very eloquent answer.

Dorothy, you lived in Europe for a great many years. Are you as much at home there as you are here?

THOMPSON: Oh no, Ed, no, no, no. I have lived in numbers of places in Europe. I have liked them. I have been happy there. Some I like better than others and I have never been in a country that I didn't find something to admire but I have always been homesick. I will never be at home anywhere except in America. It's just different from any other country. Its-- I don't know what it is about it I love so much. Well, first of all the landscape. I know this country from coast to coast, from border to border; it has grandiosity, a handsomeness and all the mobility, the sense of motion and change, and of

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course, the people. Where are there other people like Americans? There may be smarter people. I don't know but the air they have of everything having a master, the utter lack of servility that you find in Americans, the natural friendship, the generosity of spirit. Well, it's just different and I love this country and I wouldn't be at home anywhere else.

MURROW: Dorothy, why do you work so hard?

THOMPSON: Now why do you? Of course you have got more time to work than I but you'll be just as bad as I am when you're my age. I work because I am driven by curiosity, by a desire to know what is happening in the world and of course communicative.

MURROW: Well, Dorothy Thompson thank you very much and thank you Maxim Kopf. Thank you for letting us come and visit you.

THOMPSON: Come again.

MURROW: Good night. We will be back in a moment.

[Commercial]

MURROW: Next week from California singer Tony Martin and his wife Dancer C- and from his home in

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[Commercial]

MURROW: Next week from California singer Jay Martin and his wife Dancer C- and from his home in

Brockton, Massachusetts, retired heavyweight champion Rocky Marciano and his family.

There are some of the people that made tonight's program possible.

And, now from PERSON TO PERSON good night and good luck.

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PERSON TO PERSON with EDWARD R. MURROW
Guests: CYD CHARISSE and TONY MARTIN and
ROCKY MARCIANO and FAMILY
Friday, June 1, 1956 - 10:30 P.M.

MURROW: Good evening. I'm Ed Murrow. The name of the program is PERSON TO PERSON. It's all live; there's no film.

Tonight we'll be going to California, for a visit with singer Tony Martin and his wife, dancer Cyd Charisse, and then we'll be moving back to Brockton, Massachusetts, where retired heavy-weight boxing champion Rocky Marciano and his family will be waiting at home.

We will be ready to go in exactly 30 seconds.

(Commercial)

MURROW: Singer Tony Martin and dancer Cyd Charisse have been married eight years. Tony is still singing; Cyd is still dancing, and this happy and profitable arrangement makes it evident that the Martins are one of the most popular couples in show business. They're pretty fair actors, too.

Tony, who once wanted to be a lawyer, enjoys singing for his supper. This is also true of Cyd and her dancing, which has run the full cycle from the Ballet Russe to her current motion picture for M.G.M., "Meet Me in Las Vegas." The Martins, Tony, Cyd, Tony, Jr., and Nicky, moved into their house in Beverly Hills, California, last Fall. It's everything Cyd ever dreamed of in the way of a house, and most of the ideas in it are

her own. We are on our way up to the front walk now. The rock for that white stone wall was imported from Mexico. The wall, incidentally, continues right in to the house. Well, even though the Martins are expecting us, let's ring the bell, anyway. (Rang bell.) Well, enough of dreaming outside the house, let's find Tony and Cyd.

Hello, Cyd.

CYD: Hello, Ed.

MURROW: Hello, Tony.

TONY: Hello, Ed.

MURROW: Is that the pool there, behind you?

CYD: Yes, it is, Ed, and those are our two young sons swimming in the pool. Nicky is the older boy, and Tony, Jr. is the young one.

MURROW: Good evening, fellows. How are you? You know, with the heat we have been having back here, I wish I could change places with you right now. (Frog men, yet.) Tony, do you enjoy swimming as much as you do baseball?

TONY: Ed, I'm not much of a swimmer. I'm a baseball fan-- I really am.

MURROW: You're a Dodger fan, aren't you?

TONY: Oh, no, Ed. I'm sorry to say. I'm still a "dyed in the wool" Giant fan. I have always been a Giant fan from way back. Durocher and I have been buddies since he was the Manager of the Brooklyn Dodgers, and I had to split my

her own. We are on our way up to the front walk now. The rock for that white stone wall was imported from Mexico. The wall, incidentally, continues right in to the house. Well, even though the Martins are expecting us, let's ring the bell, anyway. (Bang bell.) Well, enough of dreaming outside the house. Let's find Tony and Cyd.

Hello, Cyd.

CYD: Hello, Ed.

MURROW: Hello, Tony.

TONY: Hello, Ed.

MURROW: Is that the pool there, behind you?

CYD: Yes, it is, Ed, and these are our two boys, Tony and Cyd, swimming in the pool. Mindy is the older boy, and Tony is the younger one.

MURROW: Good evening, fellows. How are you? You know, with the heat we have been having back here, I wish I could change places with you right now. (Tony, man, yes.) Tony, do you enjoy swimming as much as you do baseball?

TONY: Ed, I'm not much of a swimmer. I'm -- I really am.

MURROW: You're a budding Tom Brown, aren't you?

TONY: Oh, no, Ed. I'm happy to have, Ed, played in the wood-clean far. I have always been a mile from way back. Dunsmuir and I have been buddies since the Manager of the Brooklyn Dodgers.

allegiance, and then he went to manage the Giants. Then it was wonderful for me. Right now, Bill Hickey is managing, and he and I come from the same home town, Oakland, California.

MURROW: Uh huh. Cyd, did you know anything about baseball when you first met Tony?

CYD: Well, as a matter of fact, I had never seen a baseball game until I married Tony, but I didn't know about a lot of things, Ed. I didn't know very much about "popular" singers. When I was first introduced to Tony, someone said: "I want you to meet Tony Martin.", and I said: "What do you do?" (Laughter)

MURROW: Tony, do you ever go with Cyd to the ballet?

TONY: Oh yes. We have an arrangement, Ed. I go to the ballet with a "deal", and for every ballet that I see with Cyd, she promises to go to three ball games with me, and I am nine ball games and two double-headers up on her.

CYD: No. He owes me. (Laughter)

MURROW: Cyd, I imagine you live outdoors almost as much as you do indoors, don't you?

CYD: Yes, Ed, we do. As you can see, there's a couple of steps here, and we are in the pool--

MURROW: Yes.

CYD: -- and we have a wonderful view of Beverly Hills. I don't know if you can see it down below.

MURROW: Yes, we can.

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TONY: Oh yes. We have an arrangement. I go to the ballet with a "deal", and for every ballet that I go with Cyd, she promises to go to three ball games with me. So I get nine ball games and two double-headers up on top.

CYD: No. He does not. (Laughter)

MURROW: Cyd, I imagine you have understood as much as you do football, don't you?

CYD: Yes. Yes, we do. As you can see, Tony is a couple of steps ahead, and we are in the boat--

MURROW: Yes.

CYD: -- and we have a wonderful time in it. I don't know if you ever saw it, Ed.

MURROW: Yes, we saw.

CYD: And then if you take a few steps this way--would you like to come and see the rest of the house, Ed?

MURROW: Excellent. Thank you.

CYD: Here we are in the dining room. We have an indoor fireplace here.

TONY: This is where we eat when the guests come.

MURROW: Uh huh.

CYD: And now we are in the living room. As you can see, Ed, it's very light and very modern and has a very high ceiling. Tony and I like light houses.

MURROW: Uh huh. Tony, are you settling down here for the summer, or are there other plans?

TONY: Well, Ed, we're looking forward to a wonderful trip the end of this month. I'm going to London to do a movie for Marcel Hellman called "Hold on to Love". The big joy of it all is that Cyd's going with me and the two children, for the first time. It's not only a thrill to have the two children, but it will be educational for them as well as a lot of fun.

MURROW: Well then, you're going along Cyd, are you?

CYD: Yes, I'm very fortunate. At this time I'm not working and I'm looking forward to the trip. I usually try and travel with Tony when I'm not working, but I have to be back here the fifth of August. I start "Silk Stockings" with Fred Astaire.

MURROW: Uh huh. Tony, I imagine you still do some

CYD: And then if you take a few steps this way--
would you like to come and see the rest of this house, dear?

MURROW: Excellent. Thank you.

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CYD: Yes, I'm very fortunate. I can take time off from
working and I'm looking forward to the trip. I haven't had
travel with Tony when I'm not working. We have to be back
here the fifth of August. I assure "Kiss Goodbye" will be
Adelaire.

MURROW: Uh huh. Tony, I understand you

practicing at home, don't you?

TONY: Oh, I practice quite a bit, Ed.

MURROW: Do you ever sing in the bathtub? (Laughter)

TONY: Well, my best singing is done in the den. I think all men should sing in the den. Come on, Ed, we'll show you the den where I usually tape the songs.

MURROW: Right. Cyd, do you have a practice room at home also?

CYD: Well, Ed, I wanted to build one when we built this house, but we didn't quite have room for it, so I try and keep in training, naturally, when I am not making a motion picture. I try to go to class every morning-- whenever it's possible, anyway.

MURROW: Uh huh. Tony, are you in good voice tonight?

TONY: Well, as good as can be when a fellow is laying off of work, you know, Ed.

MURROW: Do you think it would be an imposition to ask you to sing a few bars for us?

CYD: Oh, sing "Walk hand in hand with Me." It's a song, Ed, that I love.

TONY: "Walk hand in hand with Me." (Sang a few lines)

MURROW: Thank you, Tony. Tony, what about the boys? Are they showing any promise as singers or ball players?

TONY: Well, so far there hasn't been a Mickey Mantle in the outfid, Ed, but they love to swim. Mickey is an excellent

practicing at home, don't you?

TONY: Oh, I practice quite a bit, Ma.

MURROW: Do you ever sing in the bathtub? (Laughter)

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TONY: Well, as good as can be when a fellow is in this art of work, you know, Ed.

MURROW: Do you think it would be an impossible job to ask you to sing a few bars for us?

CYD: Oh, sing "Ebb Tide" and in back will that song, Ed, that I love.

TONY: "While Shear in Band with Me".

MURROW: Thank you, Tony. Tony, what [illegible] Are they showing any promise as singers or [illegible]?

TONY: Well, so far there haven't been [illegible] in the outfit, Ed. We long live to see.

swimmer, and the little guy takes after him, so I think we're going to have a couple of Weismullers. That's it, Ed.

CYD: Tony, you could go out and get the boys out of the pool. I'd like to show Ed the rest of the house, and I'll meet you.

TONY: It's a deal.

CYD: All right.

MURROW: Good, I'd like to see more of it.

CYD: This way, we go through Tony's dressing room first. Then we come out in our bedroom. We have some one-line drawings here by Donnie Nickelesco, and a few primitive Haitian paintings, and then here we are in my dressing room. This is my favorite room, Ed. I have my own private little garden out over there. I hope you can see it.

MURROW: Yes, I can.

CYD: And then, I have a waterfull that waters the plantings that are planted on the wall, here.

MURROW: Wait a minute. What's that now?

CYD: Ed, this is a bathtub.

MURROW: A bathtub?

CYD: (Laughter)

MURROW: Is it really sunken, the way it looks?

CYD: Yes, it is. It is sunken into the floor.

MURROW: That would make a nice little pool for Tony, Jr., wouldn't it?

swimmer, and the little guy takes after me. So I think we're going to have a couple of Weismullers. Then's so. Ed.

CYD: Tony, you could go out and get the boys out of the pool. I'd like to show Ed the rest of the house. Ed, I'd meet you.

TONY: It's a deal.

CYD: All right.

MURROW: Good. I'd like to see more of it.

CYD: This way. We go through Tony's dressing room first. Then we come out in our bedroom. We have some original drawings here by Donald Nicholsson, and a few paintings, Italian paintings. And then here we are in my dressing room. This is my favorite room. Ed. I have my own private lavatory over there. I hope you can see it.

MURROW: Yes, I can.

CYD: And then, I have a waterfall that matches the plantings that are planted on the wall here.

MURROW: Wait a minute. That's a real waterfall?

CYD: Ed, this is a bathtub.

MURROW: A bathtub?

CYD: (laughter)

MURROW: It's really another. The way I [illegible]

CYD: Yes, it is. It is sunken into the floor.

MURROW: They would make a nice lake.

CYD: Wouldn't it?

CYD: Oh, he's been in it. Now, Ed, if you'll follow me, we'll go right out around and back into the living room.

MURROW: Cyd, tell me, with two Tony Martins in the family, are there ever any mixups?

CYD: Well, luckily, we have two Tonys, but we have a big "T" and a little "t", so we don't have too much trouble. Ed, I'd like you to meet both of our sons. This is Nickey.

MURROW: Good evening, Nickey.

NICKEY: Good evening, Mr. Murrow.

CYD: And this is Tony, Jr.

TONY, JR. Good evening, Ed.

MURROW: Good evening, little Tony. How are you?

TONY, JR. Fine.

MURROW: Good. Nickey, have you been doing anything exciting lately?

NICKEY: Well, the most exciting thing that's happened to me lately is when my mother and my father told me that we were going to Europe.

MURROW: Uh huh! You must be looking forward to that trip to England, aren't you?

NICKEY: Yes, I am, very much.

MURROW: What do you expect to see. What is the thing you are anticipating most?

NICKEY: Well, there are many things. I'd like to see the Eiffel Tower--

MURROW: Uh huh--

NICKEY: and things like that.

MURROW: Tower of London, and St. Paul's, and all that sort of thing.

NICKEY: Yes.

MURROW: What about you, little Tony? Are you excited about the trip?

TONY, JR.: Yes, and what I would like to do best is I would like to go fishing, I would like to go riding-- everything!

MURROW: I'll bet you'll do it, too.

TONY: Oh, he's an excellent fisherman, Ed.

MURROW: Oh, and he'll go down and see the changing of the Guards, and all sorts of things.

CYD: He's awfully wet right now. (Laughter)

MURROW: Well, Tony, Sr., have you and Cyd ever thought about working together sometime in a picture or a play?

TONY: Well, Ed, a lot of people have asked us about that. I'm very proud to be on this show here with Cyd tonight. I'm proud of Cyd as an entertainer as well as being a lovely mother and my wife, and I would very much look forward to doing a show with Cyd or some great movie with Cyd some day. It would be a great joy for me.

MURROW: Then you don't feel that it's dangerous for a husband and wife to work together, temperament and all that

MURROW: Um hum--

NICKEY: and things like that.

MURROW: Tower of London, and St. Paul's, and all that sort of thing.

NICKEY: Yes.

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MURROW: Oh, and he'll go down and see the changing of the Guards, and all sorts of things.

CYD: He's awfully not right now. (Laughter)

MURROW: Well, Tony, Sr., have you and Cyd ever thought about working together sometime in a picture or a play?

TONY: Well, Ed, a lot of people have asked us about that. I'm very proud to be on this show here with my wife. I'm proud of Cyd as an entertainer as well as a wife, mother and my wife, and I would very much love to do a show with Cyd or some great movie with Cyd. It would be a great joy for me.

MURROW: Then you don't feel like it's long enough a husband and wife to work together.

sort of thing.

TONY: Well, sometimes there's enough temperament around the house, I don't think a little more around the studio would hurt. (Laughter)

MURROW: What do you think about that, Cyd?

CYD: Well, I'd love to do a picture or a show with Tony. I'm looking forward to it, and we are, Ed, one of these days when the right story comes along; and the right time, and we can get our schedules going together. We definitely want to do something together some time.

MURROW: I'd like to put another question to little Tony. Have you seen any of the pictures that your daddy has made?

TONY, JR.: Well, yes.

MURROW: Do you like them?

TONY, JR.: Yes.

MURROW: Do you like them much?

TONY, JR.: Yes.

MURROW: What do you like about them?

TONY, JR.: Well, because they are nice.

MURROW: Uh huh.

TONY, JR.: -- and I like them very much.

MURROW: Tell me, can you dive?

TONY: Can you dive, "t"?

TONY, JR.: I can't dive, but I can jump.

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MURROW: What do you like about them?

TONY, JR.: Well, because they are nice.

MURROW: Uh-huh.

TONY, JR.: -- and I like them very much.

MURROW: Tell me, can you dive?

TONY: Can you dive, "Ty"?

TONY, JR.: I can't dive, but I can jump.

CYD: He's learning, Ed.

MURROW: Well, I hope you have a wonderful time when you go to England, and I hope you get a lot of riding, a lot of fishing, and Nickey, I hope you see the Eiffel Tower and everything else.

Are you going to fly, or are you going by ship?

NICKEY: We're going to fly.

MURROW: I thought maybe young Tony would swim, he likes it so much. (Laughter)

TONY: Do you want to swim over, "t"?

TONY, JR.: Better not, break my neck if I do.

MURROW: Well, have a wonderful trip, and I hope to see you when you get back.

TONY: Thank you, Ed.

CYD: Thank you, Ed.

MURROW: Good night, Cyd. Good night, Tony.

CYD: Good night.

TONY: Good night.

MURROW: Good night, Nickey. Good night, little "t". Thank you very much for letting us come to visit you.

BOYS: Good night.

MURROW: Good night.

(Commercial)

MURROW: Rocky Marciano retired five weeks ago, as the heavyweight champion of the world, at the ripe old age of

CYD: He's learning, Ed.

MURROW: Well, I hope you have a wonderful time when you go to England, and I hope you get a lot of reading, a lot of fishing, and Mickey, I hope you see the Eiffel Tower and everything else.

Are you going to fly, or are you going by ship?

MICKEY: We're going to fly.

MURROW: I thought maybe young Tony would swim. He likes it so much. (Laughter)

TONY: Do you want to swim over, "Y"?

TONY, JR.: Better not. Break my neck (if) do.

MURROW: Well, have a wonderful trip, and I hope to see you when you get back.

TONY: Thank you, Ed.

CYD: Thank you, Ed.

MURROW: Good night, Cyd. Good night, Tony.

CYD: Good night.

TONY: Good night.

MURROW: Good night, Mickey. Good night. (Laughter) Thank you very much for letting us come to visit you.

BOYS: Good night.

MURROW: Good night.

(Commercial)

MURROW: Rocky Marciano retired five years ago as the heavyweight champion of the world, at the age of 32.

thirty-one. He started fighting professionally eight years ago, and he went undefeated through forty-nine fights.

Rocky was born in Brockton, Massachusetts, where his emigrant father worked in a shoe factory. He grew up with six brothers and sisters, and he married a Brockton girl. For the past few years, Rocky hasn't seen very much of his family, his home, or his home town. His trade has kept him busy in training camps, in the ring, and traveling over a considerable part of the world, but right now, Rocky Marciano is home with his wife, Barbara, and their three and a-half year old daughter, Mary Ann.

The Marcianos have lived in this seven-room house for something like four years. It's about twenty-five miles South of Boston.

Good evening, Rocky.

ROCKY: Hi, Ed.

MURROW: Nice to see you again.

ROCKY: Nice to be with you.

MURROW: Rocky, now that you have joined our retired, older citizens, are you enjoying yourself?

ROCKY: Yes, very much, Ed. Nice getting around, playing a little golf, watching the ball games, and just visiting with all my pals here.

MURROW: How's your golf game coming?

ROCKY: Not bad.

MURROW: What's your score, roughly, Rocky?

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MURROW: What's your score, roughly [illegible]

ROCKY: Oh I really don't keep score, Ed, right now, but I will very shortly.

MURROW: Uh huh. Do you hit a long ball?

ROCKY: That's the one thing I do pretty well.

MURROW: Well, Rocky, I take it you haven't found it too tough, letting down.

ROCKY: No, I haven't, Ed. In fact, it's wonderful just sitting in the easy chair and watching the family.

MURROW: Rocky, it was just about two years ago, I think, that we visited you at your training camp. That was before the first Ezzard Charles fight. A lot of things have happened since then. Have you read very many summaries of your career? There have been a lot of them published.

ROCKY: In the last month I have really caught up with all these things that have been written about me, and I am very thankful, Ed, of all the nice things that have been said. In fact, a good friend of mine, Molino, has written a "Rocky Marciano Cha, Cha, Cha."

MURROW: Has he?

ROCKY: Would you like to hear it?

MURROW: I sure would. I haven't heard it.

ROCKY: Played song.

MURROW: You know, Rocky, in three years that's the first time we have had a gramaphone or a phonograph really play the first time it was tried. Tell me this, how's your footwork

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MURROW: Has he?

ROCKY: Would you like to hear it?

MURROW: I sure would. I haven't heard it.

ROCKY: Playing song.

MURROW: Can know, Rocky, in these years, this is the first time we have had a dramaphone on a program. Let's play the first time it was tried. Tell me while [illegible]

with the Cha Cha?

ROCKY: Not too good.

MURROW: Not too good?

ROCKY: No, Ed.

MURROW: Don't you like to dance?

ROCKY: Not very well.

MURROW: Rocky, I gather we're in your Trophy Room. What are the possessions you pride most?

ROCKY: I have three or four good ones, Ed. I always enjoyed playing baseball. I like to get out on a playground and really hit that ball. I thought maybe some day I could have made it. This football brings back a great day to me, Ed. I always wanted to be a fullback in school. I was a little bit slow on my feet, so they made me a center, backing up the line.

MURROW: Uh huh.

ROCKY: But, I got a hold of one one day, I intercepted a pass right directly over center, a high one lie this--

MURROW: Yes--

ROCKY: and I ran fifty-five yards, all the way down the field, for a touchdown. It took me a little longer than the average guy, but I finally made that touchdown!

MURROW: You finally got there.

ROCKY: Finally made it. This $10,000. Hickock belt is awarded to the professional athlete of the year, and in 1952 I was thrilled to be the top man. It was a great feeling finally

with the Cha Cha?

ROCKY: Not too good.

MURROW: Not too good?

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MURROW: Uh huh.

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MURROW: Yes--

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MURROW: You finally got there.

ROCKY: Finally made it. This trophy, which I think is awarded to the professional athlete of the year, I felt I was thrilled to be the top man. It's a great feeling

making it, and over a great many real great athletes.

MURROW: It's a little thick to wear, though, isn't it Rocky?

ROCKY: Well, yes it is, Ed, but it's certainly a nice looking darned thing.

MURROW: It is, indeed, yeah. Rocky, have you made any vacation plans for the summer?

ROCKY: No, I haven't, Ed, but I want to show you the backyard. I've got a few plans back here. It's going to keep me from traveling too much this year. I'm going to have a swimming pool built right in the backyard here, and that will keep me at home and I'll be able to enjoy a lot of good summer days.

MURROW: Going to be a big pool, Rocky?

ROCKY: Not too big, Ed. It will be big enough for the family.

MURROW: Uh huh. That's your daughter's swing you are standing beside there, isn't it?

ROCKY: Yes, she gets plenty of use out of this.

MURROW: Tell me, this swimming pool-- are you going to build it yourself, or hire a contractor?

ROCKY: No, I'm going to have to hire a contractor. I'm not very useful around the house.

MURROW: Rocky, are you doing anything these days to keep in shape?

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ROCKY: No, I'm going to have to hire a contractor. I'm not very useful around the house.

MURROW: Rocky, are you doing anything there to keep in shape?

ROCKY: Yes, Ed, I still have the good habits from training days. I like to get up early and take my usual hike. Instead of running, now I walk, but I still get out in the outdoors quite a bit.

MURROW: Must be fun to stop running and just walk, huh?

ROCKY: You bet.

MURROW: Rocky, how does your present weight compare with your fighting weight?

ROCKY: Right now I'm twenty pounds over my fighting weight, but remember, Ed, I'm not fighting anymore.

MURROW: I seem to remember talking to you when you were in training and you said you were always hungry then, isn't that right?

ROCKY: Well, that's true, Ed. They have two meals a day, you know.

MURROW: Yeah.

ROCKY: At ten o'clock is breakfast and at six o'clock, a meal, and even then they watch what you eat. We'd try to keep our weight down and usually go into a fight just a little bit hungry.

MURROW: Uh huh. Rocky, where is the woman in charge of your non-training table?

ROCKY: She should be in the kitchen, Ed. I'll see. Mom, say hello to Ed Murrow.

ROCKY: Yes, Ma. I still have the good habits from training days. I like to get up early and take my usual hike. Instead of running, now I walk, but I still get out in the outdoors quite a bit.

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ROCKY: At ten o'clock in breakfast and at six o'clock meal, and even then they watch what you eat. We'd try to keep our weight down and usually go into a fight just a little hungry.

MURROW: Mm-hmm. Rocky, where is the woman in charge of your non-training table?

ROCKY: She should be in the kitchen, Ed. Let's see. Now, say hello to Ed Murrow.

MURROW: Good evening, Mrs. Marciano.

MRS. MARCIANO: Good evening, Ed.

MURROW: Your man says that he's put on twenty pounds since he's quit the ring. What have you been feeding him?

MRS. MARCIANO: Well, I've been feeding him spaghetti and Italian foods.

MURROW: And he can't get enough of it, huh?

MRS. MARCIANO: No, he can't.

MURROW: Barbara, now that you have Rocky at home, is he a helpful sort of fellow around the house?

MRS. MARCIANO: Yes, he is. He's pretty helpful. He's really relaxing now, and he's puttering around.

MURROW: When there is a screendoor to fix or something like that, does he pitch right in and do it?

MRS. MARCIANO: Well, he'll try.

MURROW: He was always a "tryer", wasn't he?

MRS. MARCIANO: Yes.

MURROW: Rocky, have you been getting much fan mail since you retired?

ROCKY: Yes, Ed, in fact it's just about tripled since the retirement. The mail has been very, very favorable; almost one-hundred per cent with me on the retirement plan, and they all say "Let's stay retired." I have two telegrams, Ed, which I think you'd like to hear. This one here from Archie Moore, a

MURROW: Good evening, Mrs. Marciano.

MRS. MARCIANO: Good evening, Ed.

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MRS. MARCIANO: Yes.

MURROW: Rocky, have you been getting mean in your since you retired?

ROCKY: Yes, Ed. In fact it's just recently I felt the retirement. The mail has been very, very favorable. One-hundred per cent with me on the retirement. Everything all say "Let's stay retired." I have two telegrams. I think you'd like to hear. This one been from

friend of mine.

MURROW: Yeah.

ROCKY: Read Telegram: "Dear Champ: Thanks for giving me and recognizing me as the heavyweight champion of the world. You are a man of your word. You promised me after our last fight that you would give me first chance at the title. Now that you have retired, and recognized me as champion, I will live up to that title." And the next is from Gene Tunney. "Congratulations, Champ, let's stay retired."

MURROW: Barbara, do you think Rocky is really going to stay retired?

MRS. MARCIANO: Oh, he certainly is. Once he makes up his mind to something, he sticks to it.

MURROW: You have no doubts about that at all, huh?

MRS. MARCIANO: No, none whatsoever.

MURROW: Rocky, what do you tell reporters who put that question to you?

ROCKY: I have to tell them the same thing I tell all the rest, Ed, that if I had any plans concerning fights, I would have never made the announcement.

MURROW: Uh huh. Rocky, what do you plan to do, of a productive nature, now that you've retired from fighting?

ROCKY: Right at this minute, Ed, Archbishop Cushing is planning on building a high school right here in Brockton; quite a big building, and I am going to help him just as much

as I can. I'm going to stick around and do all I can for him.

MURROW: You know, he's the kind of man you can't help but help, isn't he?

ROCKY: That's a fact. He's the greatest, in my book.

MURROW: We went to visit him on this program a couple of years ago, and it's good news to know that he is still building buildings and maintains this fabulous interest of his in youngsters, of all kinds.

ROCKY: Right, Ed.

MURROW: Rocky, where is your daughter?

ROCKY: She should be in the bedroom.

MRS. MARCIANO: She is. I'll get her.

MURROW: Hello, Mary Ann.

ROCKY: Say, Hi.

MRS. MARCIANO: Say hello.

MARY ANN: Hello.

MURROW: How are you?

MRS. MARCIANO: Say "fine."

MURROW: You all right? Are you having fun with your daddy now that he is home more? Do you like having him around?

MRS. MARCIANO: I guess she's not in a very talkative mood.tonight. She's still half asleep.

ROCKY: Say hello to Ed.

MURROW: Hello, Mary Ann.

ROCKY: Say Hi you, Ed.

MURROW: I'll come back and say hello to you again. (Laughter)

ROCKY: You'll have to.

MURROW: Rocky, I know that Mary Ann has a much easier life than you had as a child. When you think back, what was the toughest moment you ever had?

ROCKY: I think the day I had to leave high school, Ed. I was only sixteen years old, and I had pictured myself as a great college athlete. I was sorry that I had to leave school and help out the family. It was a sad day for me.

MURROW: Then there was the time that you thought you were going to make it in the Big League, too, wasn't there.

ROCKY: That's right, Ed. When the time came for me to show my stuff down in Carolina with the Chicago Cubs Farm Team, I realized my arm was dead, and I had to come back home a failure. I thought that was the end of the world for me.

MURROW: But the end of the world is never what it seems to be, is it?

ROCKY: That's right.

MURROW: Barbara,

MRS. MARCIANO: Yes--

MURROW: Have you noticed much change in Rocky since he came home to stay?

MRS. MARCIANO: Yes, I have. He's a lot more relaxed, and he even sits still for more than an hour now.

MURROW: I'll come back and say hello to you again.

(Laughter)

ROCKY: You'll have to.

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MURROW: Then there was the time that you thought you were going to make it in the Sky Leagues, too, wasn't it?

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ROCKY: That's right.

MURROW: Barbara.

MRS. MARCIANO: Yes--

MURROW: Have you noticed much change in Rocky since he came home to stay?

MRS. MARCIANO: Yes, I have. He's a lot more mature and he even sits still for more than an hour now.

MURROW: Would you say he's about to become lazy?

MRS. MARCIANO: Oh, no. No, not yet.

MURROW: Well, I gather he's home long enough now for you to sort of agree to disagree on some things. Is that right?

MRS. MARCIANO: No, not yet, Ed. He fought for four years, and of the four years that he fought, he was only home one-hundred and fifty-two days.

MURROW: Uh huh. Rocky, two years ago you told us that the best advice that you ever had was to listen to people who know what they are talking about. Isn't that right?

ROCKY: That's right, Ed.

MURROW: Who are you listening to these days?

ROCKY: Well, besides Barbara, here, I have some very good friends in the business field, in the athletic field, and also plain, ordinary working people, and I find that by being a good listener, you can get a lot of good advice out of mostly anyone.

MURROW: Do you have any definite plan for the future, Rocky?

ROCKY: Right now, Ed, I'm working for my good friend, Russ Murray, over at the Rainham Dog Track. I'm the Public Relations Man over there, and I really like it. Here is a picture I saw in the Clubhouse yesterday, and I brought it home. I'm going to put it downstairs with the trophies, but it's an odd picture, Ed, because all the dogs ended the race in post position.

MURROW: Uh huh.

ROCKY: -- which never happened in New England before, and it's quite a thing.

MURROW: Barbara--

MRS. MARCIANO: Yes.

MURROW: Do you think you are going to miss the thrill of watching Rocky win big fights?

MRS. MARCIANO: Well, I don't think so. I will miss the thrill of watching him win a fight, but it's more of a thrill for us to have him home.

MURROW: Must be, eh, Mary Ann. Are you going to say hello?

MRS. MARCIANO: Say hello.

MURROW: Are you happy to have your daddy home? I'm sure you are. Good night. Good night, Mary Ann.

ROCKY: Good night, Ed.

MURROW: Good night, Rocky. Good night, Barbara. Thank you very much.

MRS. MARCIANO: Good night.

MURROW: Good night.

PERSON TO PERSON with EDWARD R. MURROW
Guests: CEDRIC ADAMS and FAMILY and
PHILIPPE of the WALDORF and WIFE
Friday, June 8, 1956 - 10:30 P.M.

MURROW: Good evening. I'm Ed Murrow. The name of the program is PERSON TO PERSON. It's all live; there's no film.

Tonight, we'll be going first to the upstate New York farmhouse of Philippe of the Waldorf Astoria, and his family; and then on to Minneapolis and the home of Mid-West commentator and columnist Cedric Adams and his family.

We'll be ready to go in exactly 30 seconds.

(Commercial)

MURROW: Philippe of the Waldorf is one of the most publicized hosts of our time, following in the footsteps of his predecessor, the equally famous Oscar of the Waldorf.

Philippe is in charge of the Waldorf Astoria's Catering, Banquet Department, Kitchen, Sales Division, and its twenty-four assorted Dining Rooms; its entertainment, and almost anything else you can think of. He's been at the Waldorf since it opened twenty-five years ago. His first contact with the Hotel business came at the age of sixteen, peeling potatoes in the kitchen.

Philippe and his family (his wife is a French actress), ~~Monet~~ Mony ~~Domet~~ Dalmes, live in this house in Peekskill, New York. The house is on about eighty acres of Hudson Valley land. It was

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MURROW: Philippe of the Waldorf is one of the most publicized hosts of our time. Following in the footsteps of his predecessor, the equally famous Oscar of the Waldorf, Philippe is in charge of the Waldorf Astoria's Catering, Banquets Department, Kitchen, Sales Division, the twenty-four assorted dining rooms, its cocktail lounge, and anything else you can think of. He's been at the Waldorf since it opened twenty-five years ago. His first part of this business came at the age of sixteen, peeling potatoes in Delmonico's.

Philippe and his family live in this house in Jackson (pronounced), Upper Essex. The house is on about eighty acres of Hudson Valley land.

built by a sea captain before the American Revolution.

Good evening, Philippe.

PHILIPPE: Hello. How are you?

MURROW: Well, let's get one thing straight, first. You do have more of a name than just "Philippe", don't you?

PHILIPPE: I do, Ed. In fact, my parents baptized me "Claudius Charles", but I've kind of forgotten it. Even my daughter calls me "Philippe".

MURROW: Well, I know your job covers a lot of duties, but what would you say is your main job as the main host at the Waldorf?

PHILIPPE: Well, Ed, I think it's the daily practice of all the arts of hospitality. It's particularly important to make people away from home feel at home, and that can mean planning a wedding party for six people, or the Queen Mother of England's Dinner of a year ago for five thousand. There are many facets to hospitality and I think every day we use every one of them.

MURROW: Well, you really began your career at the bottom. What else did you do besides hotel work?

PHILIPPE: Well, I left a rather unusual company to come to the Waldorf. The Fuller Brush Company. I spent a year with them-- a very interesting year. One that helped me a great deal. It helped me overcome a basic shyness, believe it or not, and I soon found out the meaning of the word "selling". When you leave the house in the morning with a suitcase full of brushes,

built by a sea captain before the American Revolution.

Good evening, Philippe.

PHILIPPE: Hello. How are you?

MURROW: Well, let's get one thing straight, first. You do have more of a name than just "Philippe". Don't you?

PHILIPPE: I do, Ed. In fact, my parents christened me "Claudius Charles", but I've kind of forgotten it. Even my daughter calls me "Philippe".

MURROW: Well, I know your job covers a lot of ground, but what would you say is your main job as the main host of the Waldorf?

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MURROW: Well, you really been very successful at the job. What else did you do besides hotel work?

PHILIPPE: Well, I left a rather unusual occupation to come to the Waldorf. The Julius Brown Company. I spent years with them -- a very interesting years. One that taught me a great deal. It helped me overcome a basic shyness. Believe it or not, and I soon found out the meaning of the word "politeness". Leave the house in the morning with a pulsating [illegible]

empty pockets, and a big hole in your stomach, by lunchtime you either sell, or you are very hungry indeed! But, I had a lot of fun, becauseit taught me that nearly everybody is kind and generous.

MURROW: Philippe, what part of the house are we in now?

PHILIPPE: This is the kitchen, Ed. I like to think of it as a twentieth-century version of the common room, where people can cook, and dine, and read. It keeps the whole family together. This is the way we planned it. This is the dining end of the room, an old American harvest table, and this is the hearth. This is something we designed particularly to use because we have no servants, so this is our warming pan, warming oven, and also the serving table. But,of course, the most important part is over here. That's the real cooking kitchen.

MURROW: Yes.

PHILIPPE: We have, as you can see, a restaurant size range, because we do, sometimes, feed sixty people. We can put four turkeys in the two ovens, and a lot of French covered casseroles. There's something I'm particularly happy though, Ed, about the kitchen-- because of the way we were able to finish it. I love wood, and--

MURROW: So do I.

PHILIPPE: I couldn't find anything that suited exactly what I wanted to do, and as very often happens in life, it was

empty pockets, and a big hole in your stomach. By lunchtime you either sail, or you are very hungry indeed! But, I had a lot of fun. Beaucaeit taught me that nearly everybody is kind and generous.

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MURROW: Yes.

PHILIPPE: We have, as you can see, a [illegible] range. Because we do, sometimes, feed sixty people. Four turkeys in the two ovens, and a lot of [illegible] escrolas. There's something a particularly [illegible] about the kitchen-- because of the way [illegible] I love wood, and--

MURROW: So do I.

PHILIPPE: I couldn't find anything [illegible] what I wanted to do, and as very often happens [illegible]

right in our own backyard. We had an old barn on the place--one-hundred and twenty years old, and some wonderful white pine. So very carefully we took the sidings down, brushed them down with iron brushes; we didn't add any wax or any kind of a finish. I think it has a rather remarkable texture, don't you?

MURROW: It is lovely, yes. I can see it from here.

PHILIPPE: It walls up the whole room.

MURROW: Well, Philippe, judging from what we've seen so far, it is apparent that you have a great respect for cooking.

PHILIPPE: Well I do, Ed. I think that cooking is in a way the noblest of arts, because it makes so many people happy every day. I really think that a woman who makes a good souffle or a wonderful omelet is maybe a better woman than a golf or a tennis champion.

MURROW: How about Monet. How is she in the kitchen?

PHILIPPE: Well, she comes in for luncheon and dinner. Right now she's out on the terrace. Shall we go and get her?

MURROW: Yes, of course.

PHILIPPE: Monet--

MONET: Yes--

PHILIPPE: Hello, darling.

MONET: Hello.

MURROW: Good evening, Monet.

MONET: Hello, Ed.

MURROW: Monet, Philippe and I were just talking about

cooking.

MONET: Yes--

MURROW: There must be one dish that you cook better than he does.

MONET: I do-- a steak tartare ? . I make the most wonderful in the world. Isn't that right?

MURROW: How do you do it?

PHILIPPE: You certainly do.

MURROW: How do you make it?

MONET: Oh, I'll tell you that another time. It will be too long. (Laughter)

MURROW: Monet, we don't get to see you over here very often, but I imagine that's because they keep you pretty busy abroad. Is that right?

MONET: Yes, I am, Ed. I am working with the Comedie Francais, of which I am a member, and, you've heard of that--

MURROW: Yes, I have.

MONET: -- old theatre, 300 years old, almost, and I was playing this Fall with the company in Le Seur ? d'Amour and La Gapre ?, and we gave you five shows in a month, but in Paris we can give you five or six shows within a week.

MURROW: Uh huh.

MONET: And I happened to play five different living parts in that short period, such as Shakespeare, Moliere, Malifoux, and so on.

cooking.

MONET: Yes--

MURROW: There must be one dish that you cook better than he does.

MONET: I do-- a tartare. I make the most wonderful in the world. Isn't that right?

MURROW: How do you do it?

PHILIPPE: You certainly do.

MURROW: How do you make it?

MONET: Oh, I'll tell you that another time. It will be too long. (Laughter)

MURROW: Honest, we don't get to see you here as very often, but I imagine that's because they keep you busy abroad. Is that right?

MONET: Yes, I am, Ed. I am working with the Dancla Francais, of which I am a member, and, you've heard of it--

MURROW: Yes, I have.

MONET: -- old theatre. For years she [illegible] was playing this Fall with the company in [illegible] La Dame, and we gave you five shows in [illegible] can give you five or six shows within a year.

MURROW: I'm sure.

MONET: And I happened to play five different [illegible] parts in this short period, such as [illegible] Joan, and so on.

MURROW: Monet, tell me-- oh, excuse me, I didn't mean to interrupt. I wanted to ask you, what do you think of our American "Glamour Girls"?

MONET: Oh, they are "glamourous" all right. (Laughter) I love them, and I know some American actresses better than others, I would say, because I have to "dub" their voices. For instance, Ginger Roges to me is wonderful, and your famous Marilyn Monroe, who is-- Mm Mm--! I would say lovely! I think she's got everything. She is beautiful, she has an amazing mixture of innocence and sex, which makes her very attractive. I just love her.

MURROW: And so you make them speak French. (Laughter) Monet, which do you prefer, living in New York, or in Paris?

MONET: Well, I love Paris. Who doesn't?

MURROW: Quite true. Philippe, do you agree?

PHILIPPE: Well, I think, Ed, that she is rather happy when she comes to New York too.

MONET: That's right.

MURROW: Philippe, there must be other rooms in this house than the kitchen. Right?

PHILIPPE: There are, Ed. I'd like to show them to you. The first one is the American type of room that Monet loves very much. The sun room. It's a room where in the Spring or in the Fall or any other time of the year, really, it's very pleasant. The gardens are all around, and we spend quite some time here.

MURROW: Monet, tell me-- oh, excuse me. I didn't mean to interrupt. I wanted to ask you, what do you think of our American "Glamour Girls"?

MONET: Oh, they are "glamourous" all right. (Laughter) I love them, and I know some American actresses better than others. I would say, because I have to "dub" their voices. For instance, Ginger Rogers to me is wonderful, and your famous Marilyn Monroe, who is-- Mm Mm--! I would say lovely! I think she's got everything. She is beautiful, she has an expression of innocence and sex, which makes her very attractive. I just love her.

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MONET: That's right.

MURROW: Philippe, there must be other rooms in your house than the kitchen. Right?

PHILIPPE: There are, Ed. I'd like to show you two rooms. The first one is the American type of room that Monet likes very much. The sun room. It's a room where in the morning, in the Fall or any other time of the year, really, it's very pleasant. The gardens are all around, and we spend quite a lot of

Here is the library. This is really Monet's favorite room of all.

MONET: Yes, that's right. I think it's so warm. It is so nice and intimate. It's lovely.

MURROW: It is, indeed. Philippe, who is playing the piano?

PHILIPPE: I think that's Claudia. Let's go and see. I see she's over here in the living room, but let's first show you the dining room. This is the room that I am rather fond of, though we really very seldom dine here any more. This is an old, 200-year old Bullfinch over the mantlepiece from Salem that we got as a wedding present, that we refinished ourselves. As you can see, the house is very old. It's 200 years old, with the low ceilings and low doors. As a matter of fact, during the Revolution it was owned by a Tory, Edwin Sutherland, from Troy, New York, whose brother, Alexander, commanded the sloop, the Vulture, (the English sloop) that brought up from New York Major Andre for his fateful conversation with a man named Benedict Arnold.

MURROW: Oh yes. I remember. And then this house was owned by the sea captain. Right?

PHILIPPE: He built it.

MURROW: Uh huh.

PHILIPPE: That was before the Revolution, but during the Revolution Mr. Sutherland had it.

Here is the library. This is really Monet's favorite room of all.

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MURROW: It is, indeed. Philippe, who is playing the piano?

PHILIPPE: I think that's Claudia. Let's go and see. I see she's over here in the living room. But let's first show you the dining room. This is the room that I am without doubt, though we really very seldom dine here any more. This is an old 200-year old Spanish over the mantelpiece from Madrid. It got as a wedding present. That we furnished ourselves. As you can see, the house is very old. It's 200 years old. With very low ceilings and low doors. As a matter of fact, during the Revolution it was owned by a Tory, Edwin Gutbrunner, from New York, whose brother, Alexander, commanded the sloop, the Vulture, (the English sloop) that brought up from New York Andre for his fateful conversation with a man named Benedict Arnold.

MURROW: Oh yes. I remember. And then this house was owned by the sea captain. Right?

PHILIPPE: He built it.

MURROW: Oh how.

PHILIPPE: That was before the Revolution. He, Sutherland had it.

MURROW: Could we go in and join Claudia?

PHILIPPE: Yes. Sure.

MURROW: I can hear her in the background there.

PHILIPPE: Ed, this is Claudia.

CLAUDIA: How do you do.

MURROW: Good evening, Claudia. Very nice to see you again. What were you playing?

CLAUDIA: It's Sonata No. 11 by Mozart.

MURROW: Claudia, your father was telling me the other day that you've decided to be an actress. Did Monet influence that decision at all?

CLAUDIA: Well, I always wanted to be an actress, off and on, but then after I met Monet I decided that this was the thing.

MURROW: Monet, is Claudia's French as good as your English?

MONET: Well, I don't know, but she is very good, because she is always teasing me with my English. (Laughter)

MURROW: Claudia, how good is your French?

CLAUDIA: Well, it isn't half as good as her English, I'm afraid.

PHILIPPE: It's not bad,though. It's getting better.

MURROW: Tell me, while we are on the subject of languages, where did you pick up that British accent that I noticed?

PHILIPPE: Well, that's a rather fateful story, Ed.

MURROW: Could we go in and join Claudia?

PHILIPPE: Yes. Sure.

MURROW: I can hear her in the background there.

PHILIPPE: Ed, this is Claudia.

CLAUDIA: How do you do.

MURROW: Good evening, Claudia. Very nice to see you again. What were you playing?

CLAUDIA: It's Sonata No. 11 by Mozart.

MURROW: Claudia, your father was telling me the other day that you've decided to be an actress. Did Monet influence that decision at all?

CLAUDIA: Well, I always wanted to be an actress, anyway and on, but then after I met Monet I decided that this was the thing.

MURROW: Moses, is Claudia's French as good as your English?

MONET: Well, I don't know, but she is very good because she is always speaking me with my English. Don't you?

MURROW: Claudia, how good is your French?

CLAUDIA: Well, it isn't half as good as Monet's, I'm afraid.

PHILIPPE: It's not bad, though. Isn't anything wrong.

MURROW: Tell me, while we are on the subject of France, where did you pick up that British accent?

PHILIPPE: Well, there's a teacher father and [illegible]

It's something that I really want to tell you about, because it's rather amusing. I was born in London, of a French father and a French mother, and as you might well imagine, that creates great complications for a Frenchman at any age, to be born in London.

MURROW: Yes.

PHILIPPE: And, for one who doesn't look like Charles Boyer or talk like Maurice Chevalier, it's doubly complicated, so I gave up trying to explain or tell anybody a long time ago that I was French-- French descent, and having been very proudly an American citizen for twenty years, I prefer to be known as an English-speaking American citizen.

MURROW: Monet, are you going to get back to Paris this summer?

MONET: Oh, yes. We are going to go back to Paris, but I think we won't stay here. We'll come to a nice, resort--sea-shore, or something like that, and spend a nice long vacation, and keep Philippe away from his work, as long as possible; which is going to be very difficult.

PHILIPPE: About two days. (Laughter)

MONET: We'll see.

MURROW: Then you sort of "like" commuting across the Atlantic, don't you?

MONET: Yes.

MURROW: Claudia, do you have any special plans?

CLAUDIA: Well, I want to see the things that I missed

last time, like the Versailles, the Lourve, and maybe a nightclub that I didn't get to last time.

MURROW: Well, I'm sure you'll make it this time.

CLAUDIA: I hope so.

MURROW: Philippe, since we have another moment or so tell me a little more about life in the Waldorf. What is the guests biggest single complaint?

PHILIPPE: Well I like to think that the guests' biggest single complaint is not to be able to get in, either to get a room or a table in the Starlight Roof.

MURROW: Well now, what about you? What do the guests do that really gets under your skin?

PHILIPPE: Well, Ed, I think that that is something I've gotten over a few years ago. I think that guests have foibles, they have complaints now and again-- some of them justified, but by and large a guest is a human being. You can't always expect them to be in good humor, and patient, or always right. But-- we try to humor them.

MURROW: Well now, if you were designing the hotel of the future, what would you add that doesn't already exist, in the way of convenience?

PHILIPPE: I think something that we did at the Beverly Hills, and that was, for the first time, to create a dressing room area in each bedroom, adjacent to the bathroom, so that two people can get dressed comfortably in some degree of privacy.

MURROW: Uh huh. Well Philippe, thank you very much for letting us come and visit you. Good night, Monet,

MONET: Good night.

PHILIPPE: Good night, Ed.

MURROW: Good night, Claudia.

CLAUDIA: Good night.

MURROW: Have a nice trip to Paris. Good night, and thank you again.

(Commercial)

MURROW: One of the most influential and best known personalities in the upper Mid-West is a reporter by the name of Cedric Adams. He spends about seventeen hours a day in writing a column for the Minneapolis Star and Tribune, and broadcasting for WCCO Radio and Television.

Cedric Adams was born fifty-four years ago in Adrian, Minnesota. He was brought up in Magnolia, Minnesota, and more than thirty years ago he became a newspaper reporter in Minneapolis and St. Paul. He's only been broadcasting about twenty-three years. It's been said that Cedric Adams is more popular up in his part of the country than smorgasboard and a winning Minnesota football team. Cedric Adams, his wife Bernice, and their three sons, have lived in this house for about three years. It's on four acres of land, in a suburb of Edina; that's just ten miles Southwest of Cedric's newspaper office and Radio and Television studios in Minneapolis. Good evening, Cedric.

MURROW: Uh huh. Well Philippe, thank you very much for letting us come and visit you. Good night, Monet.

MONET: Good night.

PHILIPPE: Good night, Ed.

MURROW: Good night, Claudia.

CLAUDIA: Good night.

MURROW: Have a nice trip to Paris. Good night, and thank you again.

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Cedric Adams was born fifty-four years ago in Ashby, Minnesota. He was brought up in Hancock, Minnesota, and some than thirty years ago he became a newspaper reporter in Minneapolis and St. Paul. He's only been broadcasting about ten years. It's been said that Cedric Adams is more or less the hero of the country that encompasses and a Viking football team. Cedric Adams. His wife, Gertrude, and their sons, have lived in this house for about three years. It's four acres of land, in a suburb of Edina, just a few miles Southwest of Cedric's newspaper office. An ideal spot for studies in Minneapolis. Good evening, Cedric.

ADAMS: Well, good evening, Ed. I was just fixing the fire for a little grub a little later on.

MURROW: How are you?

ADAMS: I'm fine, thank you. How are you?

MURROW: Good. How's the weather out there tonight?

ADAMS: Well, tonight it's lovely, Ed. We've had a miserable Spring, but today it got up to the-- beyond 85°. As a matter of fact, it's about 110° in here now. I'm going to do a Louis Armstrong all through the evening, I know. Don't forget, Ed, you have an invitation to come out here this summer and fish in one of our ten thousand lakes, too.

MURROW: I'm going to do that, too. I wish I could get a day off. By the way, how did you lead your column today, Cedric?

ADAMS: Well, my top item was on something that I am doing right now. I discussed a little nervousness, it's customary, and then my second item, I did something I do periodically; I had to apologize for a mistake. I had sent a memo to the picture desk of the paper last Tuesday about a Woman's Baseball Game we were having out in one of our suburbs-- women about 55 to 60. I thought it would make a good story, and today I had to run a memo that I got from the picture desk that said: "Thank you for the memo on Tuesday, the game was on Monday." (Laughter)

MURROW: Well Cedric, I know you have one of the toughest schedules in this whole news business. Just how many

radio and television shows are you whipping together now?

ADAMS: Well, my radio is about twenty shows a week, and I have ten television shows, and then I do seven newspaper columns a week.

MURROW: Makes me tired, just listening. Cedric, with a schedule like that, I wonder, do you get home very much?

ADAMS: Yes. Lately, I've been getting home quite a little. I have managed to arrange a lot of my work here at home. Come on out of the dining room now, Ed, and I'll take you in to what I call my workshop. Some people, I guess, would call this a library, or a den, but this is really my workshop. Over here, (that isn't a telephone on the wall there, by the way, Ed. That's a radio.) Over here we have the teletype machine. I have four of these. One here, one at my newspaper office, one at the radio station, and one at my boat on Lake Minnetonka. The broadcasts come in here, and I broadcast from home, and then I also arrange to write my column every morning on here, and send it down to the newspaper.

MURROW: Cedric, is there any late word from Washington on the President's condition?

ADAMS: Well, we've had some bulletins here, Ed. I--let me check. Here's one that came in a couple of hours ago. It says: "The President is progressing satisfactorily. There's no indication for immediate surgery, and the doctors will meet again at midnight tonight, your time."

By the way, Ed, have you seen the President lately?

MURROW: I chatted with him last night for a few minutes at that dinner, and I've never seen him looking more fit, lean and healthy than he did just apparently an hour or two hours before he was stricken.

ADAMS: Well, do you think this is a serious thing, then?

MURROW: I know no more than you do, Cedric. I imagine we'll have to wait for a complete diagnosis.

Cedric, how do you manage to fill a column every day?

ADAMS: Well, Ed, I get a lot of help from contributors. I'm getting mail of about five or six hundred letters a week. We have twenty-five to fifty callers every day, and then I get about two-hundred telephone calls a day, and then I "steal" a lot. (Laughter)

MURROW: Do you ever have time to have any fun?

ADAMS: Oh, yes. We have a lot of fun. Will you pardon me just a minute, Ed?

MURROW: Sure.

ADAMS: Boys, I think he asked for it, so will you get the props ready? Ed, here's one of the great sources of fun that I have; this is a picture of our boat out on Lake Minnetonka.

MURROW: Uh huh.

ADAMS: We're just about twelve miles, or fifteen or

twenty minutes from Lake Minnetonka, and I have the boat fixed up as I do my home. I have a teletype on it, and I can broadcast there, and we spend about six months out there every year. But you asked for some fun. (This is the microphone, by the way, that we use for the broadcasts.)

MURROW: Is that a real Admiral's cap you have there?

ADAMS: No. That's a Captain's cap. I got that cap from the Captain of the U. S. S. St. Paul. Captain Ernest von Heinburg, and he wore that cap when the U. S. S. St. Paul fired the last shot in World War II against Tokyo, so that's one of my prize possessions; it really is.

MURROW: Is that right.

ADAMS: Well, come on down into the living room, now Ed. My wife and kids are dying to meet you.

MURROW: Good.

ADAMS: And, I think we can have a little fun, too. Well, here's our little group now. Mrs. Adams, this is Mr. Murrow.

MURROW: Good evening, Mrs. Adams. How are you?

MRS. ADAMS: Fine, thank you.

ADAMS: Over here is our daughter-in-law, Marilyn.

MURROW: Good evening, Marilyn.

ADAMS: And here are the three boys. I'll give them to you in the order of their appearance. This is our oldest one, David.

MURROW: How are you, David?

DAVID: Fine, thank you, Mr. Murrow.

ADAMS: And our middle son, Rick, or Cedric, Jr.

MURROW: Good evening, Rick.

RICK: Hello, Mr. Murrow.

ADAMS: And the youngest one, Steve.

MURROW: Hi, Steve.

STEVE: Hi, Mr. Murrow.

ADAMS: Well now, Ed, you asked for a little fun.

MURROW: That's right.

ADAMS: The boys and I-- have you ever had a guitar quartette on your show?

MURROW: No, and I don't think anybody else ever did.

ADAMS: Well, the boys and I have started taking guitar lessons, and we have had one lesson, and we'd like to play you the number that we learned so far in that one lesson. Do you like long-haired music, Ed?

MURROW: Oh, very much. Yes.

ADAMS: All right, the long-hair, boys. (They put on wigs.) Out with the instruments now. Here we go. We use the Welk method of starting, you know. One, two, three. (Sang "It ain't Gonna Rain No more, No more.") We rehearsed, now we're ready, Ed.

MURROW: All right.

ADAMS: Lawrence Welk, you see. (Sang again.) "It

MURROW: How are you, David?

DAVID: Fine, thank you, Mr. Murrow.

ADAMS: And our middle son, Rick, or Derrick.

MURROW: Good evening, Rick.

RICK: Hello, Mr. Murrow.

ADAMS: And the youngest one, Steve.

MURROW: Hi, Steve.

STEVE: Hi, Mr. Murrow.

ADAMS: Well now, Ed, you asked for a little fun.

MURROW: That's right.

ADAMS: The boys and I-- have you ever had a [illegible] quartette on your show?

MURROW: No, and I don't think anyone else ever did.

ADAMS: Well, the boys and I have started taking [illegible] lessons, and we have had one lesson, and we'd like to [illegible] the number that we learned so far is that one lesson. It's [illegible] like long-haired music, ER?

MURROW: Oh, very much. Yes.

ADAMS: All right, the long-hair. Here. (Sings [illegible] wise.) Out with the instruments now. Here we go. No [illegible] Milk method of starting, you know. One, two, three. (Sings [illegible] "It ain't gonna rain no more, no more.") We [illegible] ready, Ed.

MURROW: All right.

ADAMS: Let's see Milk, you [illegible]

ain't a gonna rain no more, no more, it ain't a gonna rain no more, so how in the heck can the old folks neck, it ain't a gonna rain no more."

Do you think we should get our money back, Ed?

MURROW: Oh no. We'll sign you up tomorrow.

ADAMS: All right.

MURROW: Do you wear an arch support in that right-hand shoe?

ADAMS: (Laughter) You're going to wonder where your viewers went, you know.

MURROW: Mrs. Adams, I didn't hear you in the chorus.

MRS. ADAMS: Well, Ed, my talents, if any, certainly don't run in the field of singing, and after that little rendition? I think I'm rather happy about that. However, I am pressing potatoes in some of Cedric's broadcasts. We do a little Tuesday night show every week that emanates out of the home. On occasions I have pinch hit for his column material, and along with that I have also joined him on a TV show occasionally. However, I'm not a veteran at that.

MURROW: Well, now I know the secret of his success, finally. David, how long have you been in the Marines?

DAVID: I've been in just about a year, now, Mr. Murrow.

MURROW: You enjoying it?

DAVID: Oh yes, very much. I like it-- while I'm home.

MURROW: Rick-- are you still in school?

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Do you think we should get our money back, Ed?

MURROW: Oh no. We'll sign you up tomorrow.

ADAMS: All right.

MURROW: Do you wear an arch support in that right-hand shoe?

ADAMS: (laughter) You're going to wonder where your viewers went, you know.

MURROW: Mrs. Adams, I didn't hear you in the corner.

MRS. ADAMS: Well, Ed, my talking, if any, isn't going to run in the field of singing, and after that little rendition I think I'm nothing happy about that. However, I am very happy potatoes in some of Carlisle's breakfasts. Go to a little theatre night show every week that emerges out of the horse. Co-operative I have given him kit for his column material, and also we have also joined him on a TV show one alcohol. [illegible] a veteran at that.

MURROW: Well, now I know the secret of his success. Family. David, how long have you been in the business?

DAVID: I've been in just about [illegible]

MURROW: You enjoying it?

DAVID: Oh yes, very much. I like it [illegible]

MURROW: Are you still in school?

RICK: Yes, I am, Mr. Murrow. I'll be a junior out at Colorado College next year.

MURROW: What are you majoring in?

RICK: Well, guess I'll major in Business Administration.

MURROW: Uh huh. Take care of your dad's affairs, eh? (Laughter) What about you, Steve?

STEVE: I'll be a sophomore at Yale University next year, Mr. Murrow.

MURROW: Uh huh. Well, much luck to all three of you. You must be very proud of them, Cedric.

ADAMS: I am. Have you noticed that the Marine is the only one with his shoes shined? (Laughter) Well, boys, skip out now and take a look at the fire, will you?

MURROW: Thanks very much, fellows. Good night.

BOYS AND MARILYN: Good night, Mr. Murrow.

MURROW: Cedric, how do you rate your three activities? Radio, television, and newspapers.

ADAMS: Well, Ed, frankly, I love them all, and I wish they loved each other, but they don't. I think probably that radio is my best money maker, and the newspaper I guess, is the most fun, and I think television is probably the most fattening.

MURROW: Why?

ADAMS: I have five food sponsors, and somehow after every show I manage to eat the props.

RICK: Yes, I am, Mr. Murrow. I'll be a junior out at Colorado College next year.

MURROW: What are you majoring in?

RICK: Well, guess I'll major in Business Administration.

MURROW: Uh huh. Take care of your dad's affairs, eh? (laughter) What about you, Steve?

STEVE: I'll be a sophomore at Yale University next year, Mr. Murrow.

MURROW: Uh huh. Well, much luck to all three of you. You must be very proud of them, Cedric.

ADAMS: I am. Have you noticed that the Terrible is the only one with his shoes animal? (laughter) Well, boys, step out now and take a look at the Five, will you?

MURROW: Thanks very much, fellows. Good night.

BOYS AND MARILYN: Good night, Mr. Murrow.

MURROW: Cedric, how do you rate your three sensations? Radio, television, and newspapers?

ADAMS: Well, Mr. Franklin, I love them all. I think they loved each other, but they don't. I think probably radio is my best money maker, and the newspaper I love the most for, and I think television is probably the most fun.

MURROW: Why?

ADAMS: I have five food brokers, and I have to be in every show I manage to get the crowd.

MURROW: "Nice," tell me what does Cedric do that is different in his work. What is the secret of his success, as they say?

MRS. ADAMS: Well, Ed, I think probably his love for people is his greatest attribute. He's a small-town boy and I think he'll remain a small-town boy for the rest of his life. He thrives on corn, but good corn, mind you.

MURROW: Cedric, what kind of stories do you like to do best?

ADAMS: Well I deal largely in trivia, Ed, but once in a while we do bump up against a good sound one where we enjoy a lot of response from the readers. Two or three years ago I ran into a blind widow who had four children and the five of them were living in a done-over oil station. We started for her, with our readers, what we called a "Penny Parade," and out of that came enough money to buy a lot, build her a home, furnish it completely, and give her a $15,000. Trust Fund. It's that kind of heart-warming story that we like to bump into once in a while, just to give the readers and our listeners a chance to react, and they usually do.

MURROW: Mrs. Adams, "Nice", it's been rumored that your man eats more than any other reporter in the business. Is that true?

MRS. ADAMS: I think it is, Ed. At least, I think he eats as much as anybody I've ever known, and I'm sure he enjoys

his food more. I have a little anecdote along that line, one of our favorites. We had been boating one afternoon and had tied up at the slip. He jumped from the boat onto the dock and managed to break his leg. Well, as they were carrying him up to the ambulance on a stretcher, one of the women in the crowd that had gathered turned to her husband and said: "Oh my, there's been another drowning, and look at how bloated he is." (Laughter) He hasn't lost it yet, either.

ADAMS: Oh, it's permanent, I guess.

MURROW: Cedric, why is it you've never left Minnesota?

ADAMS: Well, Ed, I think one of the main reasons is that the pressures out here are so much less, and then, of course, we think this is a delightful state in which to live. For instance, my office is ten minutes from a golf course, we're fifteen minutes from about thirty lakes, and we're only a couple of hours from the gateway to our great summer playground up in Northern Minnesota. And-- you can even find a parking place here. (Laughter) I'm going to hear from that one.

MURROW: Yes, you will. Tell me, are they still naming children after you out there?

ADAMS: Yes. I have a very strange heritage, I guess. So far there are thirty-seven boys that have been named after me. A sandwich, a race horse, a rose, and the men's room in a tavern. (Laughter)

MURROW: Good night, Cedric. Thank you for letting us

come and visit you.

ADAMS: Good night, Ed.

MURROW: Good night, Mrs. Adams.

MRS. ADAMS: Good night, Ed.

MURROW: Say good night to the boys, please.

MRS. ADAMS: Yes.

PERSON TO PERSON with EDWARD R. MURROW
Guests: TEX and JINX McCRARY and
RICHARD JOSEPH and FAMILY
Friday, June 15, 1956 - 10:30 P.M.

MURROW: Good evening. I'm Ed Murrow. The name of the program is PERSON TO PERSON. It's all live; there's no film.

Tonight we will be going first to the Long Island home of radio and television's husband and wife team, Jinx Falkenburg and Tex McCrary, and then up to Connecticut, where Travel Editor Dick Joseph and his family are waiting for us.

We will be ready to go in exactly 30 seconds.

(Commercial)

MURROW: The team of Tex and Jinx was started legally a little more than eleven years ago. That's when Jinx Falkenburg, tennis star, model, and actress, married Tex McCrary, then a Lieutenant Colonel in the Air Force, formerly a newspaper and magazine reporter and editor. It was about a year later that Tex and Jinx began as a business team, mainly in radio and television, and they have been busy and prosperous and happy every since.

Currently, Tex and Jinx do a radio show together five nights a week. Jinx has her own television program five afternoons a week, and to keep things even, Tex also runs his own Public Relations firm.

Tex and Jinx McCrary, and their sons, live in this

ten room house in Manhasset, on the North shore of Long Island. The previous occupants of the house, before Tex and Jinx moved in ten years ago, were Senator Stuart Symington and author Donald Ogdens Stewart.

Good evening, Jinx.

JINX: Hello, Ed.

MURROW: Good evening, Tex.

TEX: Good evening, Ed.

MURROW: You two are usually asking the questions. How does it feel to be on the receiving end of an interview?

JINX: Well Ed, we'll let you know a little bit later, because this is the first time, I think, in ten years, that I have been asked a question. I don't know if I can answer any more.

MURROW: I'm not worried. Both of you, of necessity, keep pretty much in the public eye. Does this lack of privacy ever bother you at all?

TEX: Well, Ed, we have just as much privacy as a country editor of a small-town paper would have, which is plenty of privacy, and that's the way we try to cover New York, as though we were running a country-town newspaper. We're never bothered at all. Neighbors come on the back porch, and their friends.

MURROW: Jinx, tell me, what's been the biggest change in your life since you gave up movie work?

ten room house in Manhasset, on the North shore of Long Island. The previous occupants of the house, before Tex and Jinx moved in ten years ago, were Senator Stuart Symington and author Donald Ogden Stewart.

Good evening, Jinx.

JINX: Hello, Ed.

MURROW: Good evening, Tex.

TEX: Good evening, Ed.

MURROW: You two are usually seeing the television. How does it feel to be on the receiving end of an interview?

JINX: Well Ed, we'll let you know a little bit later, because this is the first time, I think, in ten years that I have been asked a question. I don't know if I can answer any more.

MURROW: I'm not worried. Both of you do nearsel-ty. Keep pretty much in the public eye. Does this lack of privacy ever bother you at all?

TEX: Well, Ed, we have just as much privacy as a country editor of a small-town paper would have, which is of privacy. And that's the way we like it in Oyster Bay. Though we were running a country-town newspaper, we'd be bothered at all. Neighbors came on the back porch, as they do Texas.

MURROW: Jinx, will you briefly describe the changes in your life since you gave up movie work?

JINX: Well I think, Ed, that when I was in Hollywood I dealt with make-believe. Of course it's fabulous make-believe, and I am a great movie fan, but not when I am in a picture, especially the movies that I made. Usually I was in black net stockings, and black satin things trailing behind me, and trying to sing and dance, neither of which I do. It was very unreal to me, and the last ten years have been reality. I've covered events that Tex has sent me on-- the Coronation of Queen Elizabeth the Second, and the Bermuda Conference and an interview with President Coubeshek in Brazil, and a jet comet flight, and well, even the wedding in Monaco, so I think I have learned to think and cover real things instead of movies, which are not quite so real, and I have learned a lot.

MURROW: Jinx, do you ever get to play tennis at all any more?

JINX: Yes, almost every week-end. We have lots of good friends and neighbors who have courts right up here-- one outdoor, and one indoor, so no matter what the weather, we still try to get out and play a little. Tex is very good. He didn't play at all when we were married and he's learned a lot.

MURROW: Tex, what about her tennis. How good is she?

TEX: Well, I don't know how she'd make out against her tennis-playing brothers, but I can tell you how she made out against me, Ed, very simply. On the evening before, the late evening, before our first child, Paddy, was born, Jinx beat me

JINX: Well I think, Ed, that when I was in Hollywood I dealt with make-believe. Of course its fabulous make-believe, and I am a great movie fan, but not when I am in a picture, especially the movies that I made. Usually I was in black net stockings, and black satin things trailing behind me, and trying to sing and dance, neither of which I do. It was very unreal to me, and the last ten years have been reality. I've covered events that Tex has sent me on-- the Coronation of Queen Elizabeth the Second, and the Bermuda Conference and an interview with President Coubenek in Brazil, and a jet cosmet flight, and even the wedding in Monaco, so I think I have learned to think and cover real things instead of movies, which are not really real, and I have learned a lot.

MURROW: Jinx, do you ever get to play tennis or ski any more?

JINX: Yes, almost every week-end. We have lots of good friends and neighbors who have courts right on them -- one outdoor, and one indoor, so no matter what the weather, we try to get out and play a little. Tex is very good. We didn't play at all when we were married and he's improved a lot.

MURROW: Tex, what about her tennis? How does she rate?

TEX: Well, I don't know how she'd make out against tennis-playing brothers, but I can tell you how she rates against her. Ed, very simply. On the stadium tennis courts, everybody, before our times could, [illegible]

eleven-love, which means I didn't take a single game in two sets. On the afternoon before our second child was born, I took, I think, two games in the second set, and the theory is that we have a lot more children, and I may beat her yet.

JINX: I'm willing. It wasn't fair, Ed. You know, he was outnumbered, two to one. I don't think I'd do it again, though, and I don't recommend it to mothers across America, no.

MURROW: Well, with your busy schedule, how much time do you get to spend with the children?

JINX: Well, I think all mothers always think if they work, they don't have enough time with the children, and yet Tex says that I worry about not spending enough time with them, but that they don't really mind so much, and our week-ends start on Friday night. It's about this time we usually get home, and I see them every second Saturday and Saturday night and Sunday and Sunday night, right up until about Monday at 11:00, when I go back to town, so it's very concentrated seeing, when I do, over the week-ends. Tex tells me that that makes up for not seeing them, you know, every day during the week.

MURROW: I'm sure it does.

JINX: They are in the other room. Would you like to see them now?

MURROW: I would, indeed.

JINX: This is Friday night, so our night begins. This we call sort of the working room, Ed. Tex is sitting right

over there where he usually has a typewriter on his lap, and a dictaphone on the side-- filled with old pictures that he has made and souvenirs of trips that we've both made all over the world.

MURROW: Uh huh.

JINX: This is the hall we're going through now and into-- this is officially the living room, but it's really too big for us to live in. We call it a play room now, with the piano and --

MURROW: What's the tree? That's a very unusual tree, isn't it?

JINX: Oh. Well Tex can tell you the history of this tree, because it's really the "McCrary School of Journalism Alumni" on this tree.

TEX: It's a family tree, Ed, we call it, and these are the graduates. About fifty or sixty kids have gone through our school of Journalism in about ten years, and they gave us this on our tenth anniversary. Every kid with his or her name-plate.

JINX: And they've all gone on to much bigger and better things, Ed, since they worked with us. Almost all of them are on network now, on both networks, and very, very successful and well-- we miss them all, but well- we have great memories about them, and as Tex said, they gave it to us on our tenth anniversary, on the air, about two weeks ago.

MURROW: Uh huh. It's a very nice thing to have. How about the boys?

TEX: Well, I'll tell you where they are. They are in a part of the house that is for "boys only". It's the roundhouse downstairs with all the trains, and Jinx can't join us there, so Jinx if you will go out on the porch and wait for Ed; Ed, I'll take you, okay?

MURROW: All right. Thanks a lot.

TEX: See you later.

MURROW: It's hot out there tonight, isn't it Tex?

TEX: It is really hot, but we get a good, cool breeze from the hills up above, and the-- you know this house is called the mousehole.

MURROW: Uh huh.

TEX: It's wonderfully air-conditioned-- air cooled in the summertime, especially the basement. We'll go down below,

MURROW: Good.

TEX: -- where we've got three boys and lots of trains.

MURROW: Fine.

TEX: Down here in the cellar, which is painted red and blue, we've got a whole layout, stretching back here to the snow-capped Alpine mountains that Kevin and I built while Paddy and Jinx were in Brazil last winter. It's connected by a drawbridge here to what we call the industrial area over here. This is Kevin.

MURROW: Uh huh. It's a very nice thing to have.

How about the boys?

TEX: Well, I'll tell you where they are. They are in a part of the house that is for "boys only". It's the round-house downstairs with all the trains, and Jinx can't join us there, so Jinx if you will go out on the porch and wait for Ed. I'll take you, okay?

MURROW: All right. Thanks a lot.

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TEX: -- where we've got three boys and lots of trains.

MURROW: Fine.

TEX: Down here in the cellar, which is [illegible] and blue, we've got a whole layout, extending [illegible] mountains that Tavin and I [illegible] and Jinx were in Brazil last winter. It's connected by a bridge here to what we call the industrial area [illegible] in Tavin.

MURROW: Good evening, Kevin.

KEVIN: Hi.

TEX: -- with a load of baseball cards, and this is my chief engineer, Paddy.

MURROW: How are you, Paddy?

PADDY: Fine.

TEX: -- at the switches, and this is my son, Michael.

MURROW: Good evening, Michael.

TEX: Aged twenty.

MICHAEL: Good evening.

MURROW: Michael, your father tells me you're going to Russia this summer. Is that right?

MICHAEL: That's correct.

MURROW: What are you going to do there?

MICHAEL: Well, just like last summer, when I took pictures and wrote captions for them. This year, my picture story is going to be on the birthplace of American success stories. I am going to take pictures of the birthplace of one of the chiefs in communications, General Sarnoff,

MURROW: Yes--

MICHAEL: A labor leader, Godofski,

MURROW: Uh huh.

MICHAEL: The prophet of the air age, de Serverski, and the man who wrote our own song, "God Bless America", Irving Berlin.

MURROW: Good evening, Kevin.

KEVIN: Hi.

TEX: -- with a load of baseball cards, and this is my chief engineer, Paddy.

MURROW: How are you, Paddy?

PADDY: Fine.

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MICHAEL: Good evening.

MURROW: Michael, your father tells me you're going to Russia this summer. Is that right?

MICHAEL: That's correct.

MURROW: What are you going to do there?

MICHAEL: Well, just like last summer, when I took pictures and wrote sections for them. This year, my primary story is going to be on the birthplace of American success stories. I am going to take pictures of the birthplace of one of the chiefs in communications, General Sarnoff.

MURROW: Yes--

MICHAEL: A labor leader, Goderski.

MURROW: Uh-huh.

MICHAEL: The founder of the air force, the Soviet, and the man who wrote out own song, "God Bless America," and Berlin.

MURROW: Oh, that ought to be a lot of fun. I'd like to be going with you.

MICHAEL: I wish you were.

MURROW: Your dad tells me that one of you is a baseball fan. Which one is that?

PADDY: I am.

MURROW: Paddy? What team are you for?

PADDY: The Dodgers.

MURROW: So am I. Do you think they will win the pennant this year?

PADDY: I hope so.

MURROW: Well, what do you really think. Do you think they've got a good chance?

PADDY: Pretty good.

MURROW: Who do you think will give them the most trouble? Milwaukee maybe?

PADDY: They used to, and they are tonight, but I think the Cardinals do it too.

MURROW: Uh huh. Kevin--

KEVIN: Yes--

MURROW: What keeps you busy when you are not in school?

KEVIN: Well, when I am not in school, I play around with my cards.

MURROW: With your cards. Baseball cards?

KEVIN: Yes.

MURROW: Oh, that ought to be a lot of fun. I'd like to be going with you.

MICHAEL: I wish you were.

MURROW: Your dad tells me that one of you is a baseball fan. Which one is that?

PADDY: I am.

MURROW: Paddy? What team are you for?

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MURROW: Uh huh. Kevin--

KEVIN: Yes--

MURROW: Does Kerpe you lazy when you are not in school?

KEVIN: Well, when I am not in school I'm playing with my cards.

MURROW: With your cards. Baseball cards?

KEVIN: Yes.

MURROW: Uh huh. Do you trade cards in school like my boy does?

KEVIN: No.

MURROW: Oh, you don't. Well, Tex, that's quite a layout you've got there. Who is the chief engineer?

TEX: The chief engineer is Paddy, and I think we can contact here, Ed, hook up and give you a drive. All right?

MURROW: Good.

TEX: Paddy, take off. (Set trains in motion)

MURROW: Does it have a whistle, Paddy?

PADDY: Yes. (Blew whistle).

MURROW: Oh, yes. I hear it.

TEX: Now see if you can stop it right by my hand when it comes around. Okay-- take it up over the trestle, slow on the curves, now gun it around the curve here, now bring it to a stop right at my hand. Okay. Whoo! Over-shot just a little.

MURROW: Over-shot a little.

TEX: Yes, over-shot just a little bit, Ed.

MURROW: Tex, you're pretty good at taking pictures too. How did you happen to get interested in photography in the first place?

TEX: Well, Ed, it was Michael's grandfather, the late Arthur Brisbane, who taught me that if you take the right picture, you'll never have to use an adjective in the caption.

MURROW: That's very sound advice, too.

MURROW: Uh huh. Do you trade cards in school like my boy does?

KEVIN: No.

MURROW: Oh, you don't. Well, Tex, that's quite a lay-out you've got there. Who is the chief engineer?

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MURROW: Good.

TEX: Paddy, take off. (Sec trains in motion)

MURROW: Does it have a whistle, Paddy?

PADDY: Yes. (Blow whistle)

MURROW: Oh, yes. I hear it.

TEX: Now see if you can stop it right by my hand when it comes around. Okay— take it up over the bridge, stay on the curve. Now run it around the curve here, now take it to a stop right at my hand. Okay. Whoa! Over-shot just a little.

MURROW: Over-shot a little.

TEX: Yes, over-shot just a little bit. Oh.

MURROW: Tex, you're pretty good at that, aren't you, too. How did you happen to get interested in engineering in the first place?

TEX: Well, Ed, I'm from Montgomery, Alabama, Arthur Drinkwater, who taught me that is one of the best men I've ever met. You'll never have to find an relative in the engineering.

MURROW: That's very sound advice.

TEX: He always taught that the adjective was the enemy of the noun.

MURROW: Oh. Tex, what do you say we take the express and join Jinx again?

TEX: All right. Fine. I'll unhook things here, Ed, and Jinx is waiting for you on the back porch.

MURROW: All right. Fine. Jinx--

JINX: Yeah, Ed?

MURROW: Pursuing a career and raising a family at the same time must raise certain problems for you, doesn't it?

JINX: Well it does, but actually, you remember that Tex and I work together, so Tex can always be at the show if I must be at the Cub Scout meeting on the first Friday of every month, as you know, Paddy's mother, because the mother has to be there or they get a demerit.

MURROW: Yes, uh huh.

JINX: And the same thing is true when Tex has to go to a Father and Son meeting, or when he has a business thing that he must do, or something that he wants to do with the boys. I can do the show. We can alternate, so it's wonderful. We have a perfect arrangement of working together and at the same time we can separate, and I don't think the other is missed. I mean, by the audience.

MURROW: Yeah.

JINX: We miss each other.

TEX: He always taught that the adjective was the enemy of the noun.

MURROW: Oh. Tex, what do you say we take the express and join Jinx again?

TEX: All right. Fine. I'll unhook Uncle Ken, Jinx and Jinx is waiting for you on the back porch.

MURROW: All right. Fine. Jinx--

JINX: Yeah. Hi!

MURROW: Pursuing a career and raising a family at the same time must raise certain problems for you, doesn't it?

JINX: Well it does, but actually, you remember that Tex and I work together, so Tex can always be at the city if I must be at the Girl Scout meeting on the first Friday of every month, as you know, Daddy's mother, because the mothers are to be there or they get a demerit.

MURROW: Yes, uh huh.

JINX: And the same thing is true when Tex has to go to a Kiwanis and Son meeting, or when he has a business trip that he must do, or something that he wants to do with the boys I can do the chore. We can alternate, so life's wonderful. We have a perfect arrangement of working together so that time we can separate, and I don't think you ever know it, mean, by the audience.

MURROW: Yeah.

JINX: We miss each other.

MURROW: Well, since Tex is the photographer, I'm sure you must have some family portraits around, don't you?

JINX: Yeah. We have loads. I'm glad you asked. We have lots on walls, and in albums, we have black and white pictures, and in colors, and almost every spot in the house has a picture somewhere, because Tex has taken thousands through the years. In fact, sometimes on trips he, you know, he bothers people a little bit, because he wants to shoot everything he sees, but then years later, of course, we love to have them and look at them, and they bring back lots of wonderful memories like this one that was taken at Kevin's christening up at Christ Church in Manhasset, just a few blocks from here. That's Heller Haliday, and Paddy--

MURROW: Yes--

JINX: -- and Mr. Bernard Baruch, and Mr. Demarrow, and Mary Martin, Betsy Whitney, and Richard Haliday. It's a wonderful picture.

MURROW: Well, a-- Tex is missing in that one because he took the picture, didn't he?

JINX: That's right, yes. He is very seldom in a photograph.

MURROW: Well, you must have a few photographs of him around, haven't you?

JINX: Oh, yes. Once in a while-- sometimes he shoots himself, you know,

MURROW: Well, since Tex is the photographer, I'm sure you must have some family portraits around, don't you?

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MURROW: Yes--

JINX: -- and Mr. Bernard Berman, and Mr. Bob Brown, and Mary Martin, Betsy Whitney, and Simone Saint-Jean. It's a wonderful picture.

MURROW: Well, -- Tex is missing in this one because he took the picture, didn't he?

JINX: That's right. Yes. He is very dedicated to photography.

MURROW: Well, you must have a few photographs of him around, haven't you?

JINX: Oh, yes. Once in a while-- maybe once in a--himself, you know.

MURROW: Uh huh.

JINX: -- with an exposure, but this one was taken by a photographer in Honolulu. We were all about to go spear fishing, our favorite sport, wearing the flippers and carrying the spears, and snorkels, and mask, everything ready to go, but no fish. Tex loves that. Oh, you love going in the water, don't you?

MURROW: Tex, what's your favorite picture of Jinx?

TEX: Well, I think this is it right here, Ed. This is a picture that I shot of Jinx in Cairo. She was on her way home during the war from China, Burma and India. I was stationed in Italy, and this is "pure Jinx" wearing my jump jacket.

MURROW: Is that one of your favorites, too, Jinx?

JINX: No, I don't think so, because it looks too much like me. I like this. Believe it or not, it is a picture of me taken by a neighbor in Manhasset, Leland Haywood; and I got all dolled up, even had by hair bleached very blonde the day after Tex went to Korea, and had this picture taken, especially taken, and sent to Tex in the hopes that he would come home soon, Ed. But he didn't come home for three months, Ed.

MURROW: Well, the picture must have been late in arriving. It couldn't have been otherwise.

JINX: I don't think he knew who it was. (Laughter)

MURROW: Thanks very much Jinx, and Tex. Will you say good night to the boys for us? Please.

MURROW: Uh huh.

JINX: -- with an exposure, but this one was taken by a photographer in Honolulu. We were all about to go spear fishing, our favorite sport, wearing the flippers and carrying the spears, and snorkels, and mask, everything ready to go, but no fish. Tex loves that. Oh, you love going in the water, don't you?

MURROW: Tex, what's your favorite picture of Jinx?

TEX: Well, I think this is it right here. This is a picture that I shot of Jinx in Quito. She was on her way home during the war from China, Burma and India. I was stationed in Italy, and this is "pure Jinx" meaning my Jinx.

MURROW: Is that one of your favorites, too, Jinx?

JINX: No, I don't think so, because it looks too much like me. I like this. Believe it or not, it is a picture of me taken by a neighbor in Manhasset, Leland Hayward, and I got all dolled up, even had my hair bleached very blonde the day before. Tex went to Korea, and had this picture taken, enlarged it and sent to Tex in the hope that he would come home. But he didn't come home for three months. [illegible]

MURROW: Well, the picture must have been [illegible] giving. It couldn't have been otherwise.

JINX: I don't think he knew who it was.

MURROW: Thanks very much, Jinx. [illegible] good night to the boys for us? Thanks.

JINX: Yes, we will, Ed.

MURROW: Thanks very much, indeed. Good night.

TEX: Good night. Thank you so much.

JINX: Good night, Ed.

MURROW: Good night.

(Commercial)

MURROW: Richard Joseph has what most people would call a "dream job." He gets paid for traveling whenever and wherever he wants to go, and only a handful of Americans can make that statement. As Travel Editor for Esquire Magazine, for the past ten years, Dick Joseph has spent about six months a year just wandering around the world. He's averaged something like 100,000 miles a year, visited more than 75 countries, and 44 of our United States. Dick is a New Yorker. He went to school at Ohio State; made his first trip abroad about twenty years ago when he became a free-lance writer in Paris. During World War II he was attached to the French Commandos. Now, besides his magazine work, Dick Joseph lectures, has his own radio program, and has written four books, naturally all of them about travel.

The Joseph family, Dick, his wife, Morgan, and their six-months old daughter, Jamison, live in this frame house in Westport, Connecticut. Their home is always within about twelve- and a-half thousand miles of wherever Dick happens to be working.

Good evening, Dick.

JINX: Yes, we will, Ed.

MURROW: Thanks very much, indeed. Good night.

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Good evening, Dick.

JOSEPH: Good evening, Ed. Welcome to sun-kissed Connecticut.

MURROW: Thank you very much. What's the temperature tonight?

JOSEPH: I don't know what it is, Ed. I think it's 92° on the porch, and it must be a good 115° here in the office.

MURROW: Dick, in your business I suppose friends must always be asking "Where have you been, and when did you get home?"

JOSEPH: They usually ask that, Ed, and the answer is I've been to Bermuda, I got back last week. You know, it was in the way of a "trial run"with Jami. I almost said "dry run." We wanted to see how well Jami would travel, and she's pretty good.

MURROW: She liked the aircraft, did she?

JOSEPH: Oh, she was marvelous.

MURROW: Are you writing a Bermuda story now, Dick?

JOSEPH: Yes, Ed. As a matter of fact, I'm working right now on the October issue of Esquire, and I hate to admit it, but I'm working on three books at the same time, now. We're revising my book on Europe and the Meditteranean, Guidebook, and working on something modestly entitled "Richard Joseph Recommends"

MURROW: Yes--

JOSEPH: It's a listing of hotels and restaurants that I like, and the shops all over the world, and I'm working on

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MURROW: Yes--

JOSEPH: It's a listing of hotels and restaurants I like, and the whole all over the world. [illegible]

something very unusual for me, Ed. It's a dog book.

MURROW: Uh huh.

JOSEPH: I don't know whether or not you remember this. It's a strange thing. I've been sweating over a hot typewriter all my life, as a travel writer, and then something really rather grim happened to me last summer. Some louse of a hit and run driver killed Vicki. This is Vicki's predecessor, rather, successor, Cami, Camille,

MURROW: Yes--

JOSEPH: -- and it hit us very hard. Morgan, my wife, was crying one night, and I answered in the only way I could. I wrote a letter to the local paper, the "Westport Town Crier and Herald", entitled "A Letter to the Man Who Killed My Dog."

MURROW: I remember that letter was widely printed, too.

JOSEPH: Yes, and now Frederick Fell is doing a book on it, based on the letter itself, the amazing replies we've gotten. This is an all too common experience. People all over the world have written about similar experiences, tragic experiences for them, and it is a story of how Vicki fitted in our life here in Connecticut.

MURROW: I remember the last paragraph.of that letter. Will you read it for us, Dick?

JOSEPH: Yes. Sure, Ed. (Cami, the good days are over, I think. We never let her on the couch. I think I'll let

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MURROW: I remember the last paragraph of that letter. Will you read it for us, Dick?

JOSEPH: Yes. Sure, Ed. (Cami, the dog, barks over.) I think. We never let him on the couch.

her go down on the porch, where we unmercifully grabbed her a little while ago.) That last paragraph begins, Ed: "I hope to God that when you hit my dog, you had for a moment that sick, dead feeling in the throat, down in the stomach, that we've known ever since, and that you feel it whenever you think about speeding down a winding country road again; because the next time, some eight-year old boy might be wobbling along on his first bicycle, or a very little one might wander out past the gate, and into the road in the moment it takes his father to bend down and pull up a weed out of the driveway, the way my puppy got away from me. Or maybe you'll be real lucky again, and only kill another dog, and break the heart of another family."

MURROW: Thank you, Dick. Tell me, are you doing any traveling this summer?

JOSEPH: Oh, yes, Ed. Very much. You know, I think it's very good for a travel writer to get the feel of the travel business. I've taken groups around the world, and this summer I hope to take a small group down to the Caribbean, island hopping down the West Indies, and then back up through Central America.

MURROW: Well now, Dick Joseph, you've had more chance than most of us to observe the American tourist abroad. Good or bad?

JOSEPH: Ed, I think good. I think that story about America's ambassadors of ill-will, I think it's been over-sold

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MURROW: Well now, Dick Joseph, you've had more of a chance than most of us to observe the American tourist. How is he bad?

JOSEPH: Ed, I think good. I think that we've got Americans ambassadors of ill-will. I think it's very

and over-told, and I just think it "ain't true." I think any tourist is out of his usual media, and he is a little bit uncomfortable and is likely to overcome that feeling of discomfort by being a little brash and a little self-assured, but that's true of all tourists, and I think the average American tourist is a pretty good Joe. He's curious and he wants to meet the people of the country, and I think by and large he's a pretty good representative of our country.

MURROW: Dick, tell me, what's the worst part of your job?

JOSEPH: Well, Ed, I think the worst part of any trip is the getting over therefrom-- that is getting over the trip-coming back and getting back into usual existence. I recommend a period of fast activity to recover from your vacation. I mean the first thing to do is to get those pictures printed. Naturally, you've shot a lot of photographs on your trip--

MURROW: Yes.

JOSEPH: Get them all printed up and write those "thank you" letters to those people all over the world who have been so nice to you, while the impressions are still fresh, before you forget them. And, by all means, see the important people, see your best friends and relatives first, because if you see them after a while, you've told the story of your vacation so many times, the edge is gone off it, and you're pretty tired of it.

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MUNROW: Yes.

JOSEPH: Get them all mounted up and write those "thank-you" letters to those people all over the world. I've been so nice to you. Write the impressions are still fresh before you forget them. And, by all means, see the important people, see your best friends and relatives first. Once you see them after a while, you've told the story of your vacation so many times, the edge is gone off it. You get tired of it.

MURROW: That's good advice, I'm sure. Dick, I know American tourists are great souvenir buyers, they buy all kinds of things, and that married couples don't always agree on what constitutes a really good bargain.

JOSEPH: That's true.

MURROW: Now, as Richard Joseph, the travel expert, what's a good rule for buying abroad?

JOSEPH: Well, the best rule, I think, is to try and buy something that is a souvenir of your trip, something that will remind you of your trip, but something that will also fit it with your way of living. Let me show you. I'll show you a few things that we've got. Ed, I want to be very anxious to make it clear that I'm not place-dropping. I'm not dropping the names of a lot of places where we bought things, but really to show you the values you can get overseas, some of the wonderful things we bought. Now, this canopy-bed, this is a Sheraton, we bought it right near us in New England here, but we bought this material for the canopy and the covering and for the hassock, we bought it in India. It's very fine material, and I'm darned if I can remember what we paid for it. Honey-- Morgan-- what did we pay for that Indian material?

MORGAN: Eighty-cents a yard, and it's hand-woven.

JOSEPH: Eighty-cents a yard, and it's hand-woven. Well that's-- leave it to a wife to know a good bargain. But it is a combination of what we have and what we could buy. And

this, Ed, is, I think it's a very beautiful piece. We bought it in London last October. It's a Chippendale chest-on-chest and I am very proud of it, but to show you, Ed, that I'm not place dropping, and you can buy wonderful bargains at home, this is a Civil War piece, vintage 1850, we bought it about a mile and a-half from our house. We paid thirty-five dollars for it, of that I'm sure, at a wonderful place called "The Good Will Industries". It's a very worth-while charity, here in Westport.

MURROW: Uh huh. Well, you've traveled and shopped enough in ten years around the world to furnish most of your home, I imagine, haven't you?

JOSEPH: Yes, we have. Let me show you some of the things we have downstairs, and incidentally, meet some of the more important members of the family.

MURROW: Dick, what about clothes? Do you buy them wherever you happen to be?

JOSEPH: I try to, Ed, because that fits in with my idea of having souvenirs that will be useful. Now for instance, the outfit that I am wearing, which is comfortable on this hot night-- the shoes are Indian-- they are typically Indian sandals. You see them in villages all over India. The trousers are raw silk made in Hong Kong, the shirt is Balinese. I admired that being worn by a Balinese woman, and she gave me her dress, and I had this shirt made up in Singapore.

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JOSEPH: Yes, we have. Let me show you some of the things we have downstairs, and incidentally, meet some of the more important members of the family.

MURROW: Okay, we'd about cleared. Do you buy them wherever you happen to be?

JOSEPH: I try to, Ed. Because that gives me the idea of having souvenirs that will be useful. Now for instance the outfit that I am wearing, which is comfortable on a cool night-- the shoes are Indian-- they are typically Indian. You see them in villages all over India. The trousers are silk made in Hong Kong. The shirt is Italian-- I mean being worn by a Italian woman, and she gave me it. I had this shirt made up in Singapore.

MURROW: Uh huh.

JOSEPH: Incidentally, you don't have to limit yourself to clothes or furniture. This is, this looks like very modern art, but it is a traditional Balinese painting, and this is a poster for, believe it or not, the "Geisha Union" in Keota, who was having their annual benefit. This is a poster for the "Geisha Union" in Keota. Now, Ed, I want you to meet something very important, I think. I picked it up in Dayton, Ohio, on a trip a few years ago. This is my wife, Morgan.

MURROW: Good evening, Morgan.

MRS. JOSEPH: Good evening, Ed.

JOSEPH: And this is Jami,Jo.

MURROW: Hello, Jami Jo.

JOSEPH: Jami, say hello.

MURROW: Morgan,

MRS. JOSEPH: Yes--

MURROW: Are you an enthusiastic traveler?

MRS. JOSEPH: Oh yes. I love traveling.

MURROW: Where would you like to go next?

MRS. JOSEPH: Well, next summer we're going to rent a house in England, and incidentally rent this one, and take some courses at Cambridge University together.

MURROW: Oh, wonderful.

MRS. JOSEPH: Uh huh.

MURROW: Dick, what questions do your friends ask you

most about your business?

JOSEPH: Usually two questions, Ed. One is: "How did you ever dream up a job like that anyhow?", and the other is: "What is your favorite country all over the world?"

MURROW: All right. Let's take them one at a time. What is your favorite country?

JOSEPH: Well, that depends, Ed, and I'm not trying to be "cute" about it. It depends upon what you're looking for.

MURROW: Well, Jami is, though. (Laughter) Go ahead.

JOSEPH: Yes--(laughter) No, it depends, really, upon what you are looking for, because if you are looking for relaxation, for example, I think there is nothing finer than the Scandinavian countries. Wish to heaven I was there tonight. The Latin countries-- Latin America are more stimulating, perhaps, for beautiful girls-- young girls-- for beautiful girls in Bali, but for beautiful women, I think our own New York City.

MURROW: I agree with you. Morgan-- Dick showed us some of your international furnishings, do the two of you always agree on purchases?

MRS. JOSEPH: Oh, no. We battle all the time. After they are in the house, and polished up, and in the proper setting, Dick says: "I knew that would be wonderful."

JOSEPH: Here is one thing we don't battle about.

MRS. JOSEPH: Suppose you put her to bed, since you've got her, and I'll show Mr. Murrow some of the-- (here's the

bottle.)

JOSEPH: All right. Up stairs.

MRS. JOSEPH: These are raw silk draperies that we bought in Japan. Rather, the material we bought in Japan, and it's about fifty cents a yard there, and about six dollars here, which is quite a difference.

MURROW: Uh huh. It is, indeed.

MRS. JOSEPH: And if you'll come into the dining room I'll show you our mystery piece. We bought it in Ireland, and we really don't know exactly what it is. It's about three-hundred years old. Dick says it's a Welsh, I say it's English. See, the doors open and shut like this--

MURROW: Yes.

MRS. JOSEPH: -- and inside we keep our Hong Kong dishes. They're a porcelain patterend butterfly, hand painted, and I think they are rather nice.

MURROW: They're lovely.

MRS. JOSEPH: This is a soup bowl that we never use for soup, and this is an opium dish we picked up in the flea market, but honestly, we use it for cigarettes. Then back here in the living room we have these teakwood tables which were made to our design and measurements for six dollars apiece, and that included shipping and crating, and they are teakwood.

MURROW: Most attractive, too. Wish we could stay for another half-hour and wander through the house and talk about

traveling, but we've got to leave. Good luck to you this summer, and thank you very much indeed. Thank you, Morgan.

MRS. JOSEPH: Good night.

MURROW: Good night.

JOSEPH: Good night, Ed.

MURROW: Good luck this summer and in the future.

MRS. JOSEPH: Thank you.

JOSEPH: Thank you.

CBS TELEVISION

PERSON TO PERSON with EDWARD R. MURROW

Guests: Bambi Linn and Rod Alexander,

and, Mr. and Mrs. Richard Moreland.

June 22, 1956 10:30 PM EDT.

MURROW: Good evening. I'm Ed Murrow. The name of the program is PERSON TO PERSON. It's all live. There's no film. Tonight we will be going up the Hudson River for a visit with Seaman Richard Moreland and his family. They live in a light house and then back to Manhattan to the apartment of Dancers Rod Alexander and his wife Bambi Linn. We will be ready to go in exactly thirty seconds.

[Commercial]

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This is also home for his young wife Agnes and their nine month old baby Mary Lou. The light house is in the Hudson River 700 feet off shore from Tarrytown, New York. About this time of night Dick is usually checking last minute details as he is now and securing his gear. Good evening, Dick.

MORELAND: Good evening, Mr. Murrow.

MURROW: Tell me, I don't know very much about Coast Guard lingo, but what are the navigational conditions of the Hudson River tonight?

MORELAND: Well, Mr. Murrow, the water is pretty calm tonight. There is a little breeze coming in from the Southwest. There was a little wind today but it has calmed down considerably since this afternoon. It's very cool and a very delightful evening but the bugs are all over the place because of the light.

MURROW: Dick, it must be pretty nice to have your own personal island in the summer time.Do you do a lot of swimming?

MORELAND: Oh, I swim pretty frequently, Mr. Murrow, just about every day. I have one difficulty though and I have to tie a small line around myself because of the current which is so swift and I find it tires me out and if I try to swim in by myself I might find I can't make it.

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MURROW: Tell me, I don't know very much about Coast Guard things, but what are the navigational conditions of the Hudson River tonight?

MORELAND: Well, Mr. Murrow, the water is pretty calm tonight. There is a little breeze coming in from the Southwest. There was a little wind today but it has calmed down considerably since this afternoon. It's very cool and a very delightful evening but the bugs are all over the place because of the light.

MURROW: Dick, it must be pretty nice to have your own personal island in the summer time. Do you do a lot of swimming?

MORELAND: Oh, I swim pretty frequently, Mr. Murrow, just about every day. I have one difficulty, however and I have to tie a small line around myself because of the current which is so swift and I find it tires me out and if I try to swim in by myself I might find I can't make it.

MURROW: So you just tie a line around your waist and anchor the other end to the shore. Is that it?

MORELAND: That's just about it.

MURROW: How about the fishing?

MORELAND: Oh, the fishing is terrific. I catch a lot of cat fish, perch, bass, a lot of eels in the summer time especially. It's always nice to have fish for Friday night.

MURROW: Good. Well, Seaman Richard Moreland, how long have you been a light house keeper?

MORELAND: Just a little over a year. It was last June 7th that I came out here - was stationed here.

MURROW: Do you like your work?

MORELAND: Oh, Mr. Murrow, it's wonderful. I think I have about the best duty in all the coast guard. It's just terrific.

MURROW: Dick, I imagine you and Mrs. Moreland have some unique problems living in a lighthouse, living on an island is different enough but what about your living quarters?

MORELAND: Well, come on in, Mr. Murrow, and we'll see.

MURROW: So you just tie a line around your waist and anchor the other end to the shore. Is that it?

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MORELAND: Well, come on in, Mr. Murrow, and we'll see.

MURROW: Good.

MORELAND: We found one difficulty when we first came here. We couldn't get used to each room being on a different level but after being here a while we got used to it.

MURROW: Dick, that pillar there: Does that hold up the roof or the light?

MORELAND: This pillar is an empty pillar for the weight that revolves the light. It runs the laterns that turn the light.

MURROW: Oh yes. I have no doubt that your wife and baby are up above you some place, aren't they?

MORELAND: Yes, come on up and we'll meet them, Mr. Murrow.

MURROW: Tell me, how far do you have to climb for the living room?

MORELAND: Just one flight up. It just takes a second.

MURROW: Right.

MORELAND: This is the living room, Mr. Murrow. I keep my files and my typewriter up here so I can do some of my paper work here in the living room. Over here is my wife Agnes and my baby Mary Lou with the pen.

MURROW: Good.

MORELAND: We found one difficulty when we first came here. We couldn't get used to each room being on a different level but after being here a while we got used to it.

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MURROW: Good evening, Mrs. Moreland.

MRS. MORELAND: Good evening, Mr. Murrow.

MURROW: Agnes, your husband seems quite partial to light house living. Do you share his feelings?

MRS. MORELAND: Yes, we both feel the same way about it. I think it is an ideal place to live.

MURROW: And Mary Lou likes it too I take it.

MRS. MORELAND: Yes, she loves it.

MURROW: It must be quite a job to fit square furniture into round rooms, isn't it?

MRS. MORELAND: Yes, it was quite a problem at first but we got quite used to it. We changed the furniture around so many times we couldn't get it any other way but just the way we have it right now.

MURROW: Tell me, have you found any particular problems caring for the baby out there on your little island?

MRS. MORELAND: Well, the only problem we really have, Mr. Murrow, is we can't have a baby sitter out here. And there is no diaper service.

MURROW: Well, from the looks of her all children ought to live on islands - wonderful.

MRS. MORELAND: That's right.

MURROW: Good evening, Mrs. Moreland.

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MURROW: Well, from the looks of her all children ought to live on islands - wonderful.

MRS. MORELAND: That's right.

MURROW: Dick, do you worry much about emergencies concerning little Mary Lou?

MORELAND: Well, that's something to think of, Mr. Murrow, but we have only had one real emergency since we've been here. The day after my wife left from the hospital after having the baby she got very ill so I decided to take her back to Staten Island so I was left with the baby and never having been around many small children I didn't know what to do so instead of feeding her every four hours two ounces of water and two ounces of lacto together, I made the mistake of feeding her eight ounces of straight lacto and I even forgot to heat it.

MURROW: Agnes, I don't suppose the milk man makes morning deliveries to your door step. How do you get supplies?

MRS. MORELAND: Well, Mr. Murrow, Dick goes to town every two weeks and picks up the groceries and just about every day we get milk.

MURROW: Dick, after you finish your 18 months service what are your plans for civilian life?

MORELAND: Well, Mr. Murrow, for a little over a year now I have been studying finger printing and I hope when

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MORELAND: Well, Mr. Murrow, for a little over a year now I have been studying finger painting and I hope then

I get out to go to a crime laboratory or an identification bureau as a finger print expert. Here is what you might call the tools of the trade. Here - if I can get it out of here - is a roller for rolling ink on the glass slab for taking the prints. Here's some powder to put on the print like a furniture lacquer print. Here's a camel's hair brush for dusting the powder off so you don't disturb the prints and here is some of the finger print ink and here is a counter for counting the ridges and edges on finger prints to classify them. I'll put this stuff back in here I guess.

MURROW: Well, Dick, with all the peace and quiet up there on your island you ought to get in a lot of reading. Do you?

MORELAND: Well, I try as much as possible to study up on law, since I want to go into that type of work when I get out. I started studying on this course I'm taking and I found law books rather expensive so I was bargain hunting around one day for law books, trying to get a real bargain, and I happened to walk into this book store where they had a lot of old books or dusty books I should say selling for a nickel a piece because she was trying to get rid of them, so I went back and found about 20 or 25 law books practically new, very much

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up to date for a nickel a piece and I think that is quite a bargain.

MURROW: It is indeed. Dick, where is the working part of the Tarrytown light house?

MORELAND: Well, it's upstairs, Mr. Murrow. You have to climb a couple of ladders to get up. I'll be with you in a second.

MURROW: Right. Agnes, didn't I detect a bit of an Irish brogue?

MRS. MORELAND: That's right, Mr. Murrow. I came here from Ireland three years ago - County Sligo as a matter of fact.

MURROW: How did you and Dick meet?

MRS. MORELAND: Well, Mr. Murrow, we met at a party out at Long Island while Dick was still in boot camp.

MURROW: Agnes, thank you very much and thank you Mary Lou for letting us come and visit. I do hope our long cameras haven't upset your round house.

MRS. MORELAND: No, not at all.

MURROW: If you will excuse us now we will go up and join Dick. Thank you very much.

Dick?

MORELAND: Here is the fifth deck. It's called

up to date for a nickel a piece and I think that is quite a bargain.

MURROW: It is indeed. Dick, where is the working part of the Tarytown light house?

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MRS. MORELAND: No, not at all.

MURROW: If you will excuse us now we will go up and join Dick. Thank you very much.

Dick?

MORELAND: Here is the light deck. It's quite

the bell deck, and out here you can see on the balcony we have the bell to ring when it's -- well, when visibility is lower than two miles it's supposed to be rung and when it is very foggy outside. I guess you can see down here probably the clapper that rings the bell automatically.

MURROW: Yes.

MORELAND: And this is the manual one.

MURROW: Give it a bang, will you?

MORELAND: Okie Doke.

[rings bell]

MURROW: Dick, tell me this, what happens if you have a power failure on some dark night?

MORELAND: Well, we have only had one power failure, Mr. Murrow, since I first came out here. It was raining outside and it was generally miserable so the power went out so I didn't realize at the time that I could tie a rope around here and extend it inside, so I stood out here, but I stood out here for a little over an hour, gonging this thing faithfully every 20 seconds so the ships would hear it.

MURROW: Dick, what's inside of this level on the fifth deck?

MORELAND: Well, Mr. Murrow, poles. The bell

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[rings bell]

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MURROW: Dick, what's inside of this bell on the fifth deck?

MORELAND: Well, Mr. Murrow, polar. They will

inside here, as you can see over here this big box here, is the mechanism that runs the bell automatically which rings it every 20 seconds when it is on and you remember the pillars in each room?

MURROW: Yes.

MORELAND: Well, these cables run through-- are what run through those pillars. They provide the power to power the light.

MURROW: I see. Dick, could we go up to the light?

MORELAND: Sure, come on, Mr. Murrow.

MURROW: Sure.

MORELAND: Well, Mr. Murrow, as you can see the light is on and revolving. The light makes one complete revolution every 24 seconds. It flashes red for a half second and then it eclipses for a second and a half. It's run pretty much like a clock. Down here you can probably see where I wind the clock up - quite a little weight that we keep there.

MURROW: Yes.

MORELAND: I just put this in here like this. I crank it up for a couple of minutes and that is all there is to it and it runs for a period of ten hours.

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MURROW: Dick, what is your personal feeling about the Coast Guard for youngsters who have to put in some service time?

MORELAND: Well, Mr. Murrow, I feel it is a very wonderful opportunity for the young men in America today. They can put in six months of active service . . [garbled] . . . and spend the next seven and a half years in the Reserve when they get back to civilian work.

MURROW: So the Coast Guard is the best duty there is you think?

MORELAND: I think it is the best - from my viewpoint it is.

MURROW: Dick, have you made any dramatic rescues since you have been at the light house?

MORELAND: Well, not what you would call a dramatic rescue. I rescued myself.

MURROW: How was that?

MORELAND: I was just back from taking off ashore and I was sitting down watching television in my pajamas and the phone rang and they said it was a hurricane warning so my boats weren't tied down very securely so I went outside. I had just gotten out there to get them tied down when a terrific wave came

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over the light . . . [garbled]

MURROW: Yes.

MORELAND: And myself and the three boats were floated into the water so I managed to rescue the Coast Guard boats and myself and tie them to the outside of the light and my own boat got away from me, unfortunately though.

MURROW: Dick, do you have many visitors out there at the light house?

MORELAND: Well, we are not bothered with traveling salesmen at least. One thing that did happen that was pretty funny. I was sitting in the kitchen-- at the table one afternoon. I was studying, pretty engrossed in my work. My wife was doing the dishes at the table-- at the sink and there came a knock at the door. Well, I didn't pay much attention to it, not having anyone knock at my door I kept on studying. They rapped again and I nearly jumped out of my skin when I realized what it was. It was just a friend of mine wanting to go fishing.

MURROW: Dick, do you sort of get acquainted with the skippers that go up and down the Hudson?

MORELAND: Not too much. I don't have too much occasion to go out and see them. I know a few of them . . .

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that come over here and go by the light and I know the men on the fishing boats and things like that around.

MURROW: Dick, how often do you have to turn that crank to lift up the weights that turn the light?

MORELAND: Well, Mr. Murrow, I come up this time of year, it's pretty dark-- it stays light pretty late so I come up about 8:30 and I start winding the light up and it takes me about three minutes and the weight will run for ten hours. I get up about 5:30 in the morning . . . and it's just about finished running down so really I don't have to get up in the night unless the alarm goes off which is in the bedroom . . . or the bulb is burned out.

MURROW: Oh, the moment the light stops revolving an alarm sounds in your bedroom?

MORELAND: Yes sir, wakes me up.

MURROW: Dick, the rooms down below there, the living room and the kitchen and so forth: About how big is the diameter of those rooms?

MORELAND: Well, I'll give you a rough guess, Mr. Murrow. I have never measured them - 12 by 14 foot probably but they are very nice rooms and for our small family they are very convenient.

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MURROW: Well, I think you and your family are very fortunate and will you say good night to Agnes and Mary Lou for us.

MORELAND: I sure will, Mr. Murrow.

MURROW: Thanks very much, Dick.

MORELAND: Good night, Mr. Murrow.

MURROW: Good night.

In just a moment we will take you for a visit with Dancers Rod Alexander and Bambi Linn.

[Commercial]

MURROW: Bambi Linn and Rod Alexander are still youngsters but they have already danced before more people than the famous Pavlowa did in her entire career on the stage, in night clubs and movies, and, of course, television. Bambi Linn was born in Brooklyn and was only 16 when she made her debut in OKLAHOMA. Rod was born in Los Angeles. He was a welder before he turned to dancing. He has created many dances for motion pictures, among them CAROUSEL. Bambi Linn and Rod Alexander met six years ago and it was love at first sight. The Alexanders - Bambi and Rod - live in this building in mid-town Manhattan. They have a three room apartment here

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conveniently close to Broadway and the television studios. Good evening, Bambi.

LINN: Good evening.

MURROW: Rod, how are you?

ALEXANDER: Fine thanks, Ed, how are you?

MURROW: It's very unusual to see the two of you off your feet. It must be rather good to sit one out occasionally, doesn't it?

ALEXANDER: Yes, it does, Ed, but when the time comes we are usually very anxious to get started again.

MURROW: Yes.

LINN: He gets very restless.

MURROW: He does?

LINN: Yes.

MURROW: Well, Bambi, you do the leaping and Rod does the catching. Has he ever missed?

LINN: No, he has never missed. I'll tell you though occasionally if I don't take the correct take-off, so to speak, and don't hit him just right he might be a little uncomfortable and have to adjust my weight and then we talk a little bit while I'm up in the air but--

MURROW: This has always interested me. What

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LINN: My position, the way I'm not holding my back or my let isn't straight or should be bent or can I go a little bit that way or something like that.

MURROW: You don't hit him right. Is that it?

LINN: Yes.

MURROW: Rod, who do you regard as the greatest dancers of our time?

ALEXANDER: Well, there are so many, Ed. Among a few of them that I can think of offhand would be Alicia Markova, Margot Fonteyn.

LINN: And Nora Kaye.

ALEXANDER: And Bill Robinson and one I'll never forget is one of the greatest tap dancers I think is Eleanor Powell.

LINN: And don't forget the king of them all Fred Astaire.

ALEXANDER: And Fred Astaire.

MURROW: Bambi, do you tap dance too?

LINN: Well, I tap dance the way ballet dancers do. I will demonstrate what I mean. Most tap dancers kind of do it forward but a ballet dancer's - because they are

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so turned out do it this way and it's not very good.

MURROW: Rod, I know your apartment is very small but do you find it too small to do any work in it?

ALEXANDER: Well, actually, on some occasions, Ed, if I get an idea for a lift and I don't want to forget, there isn't time to go to a studio so sometimes we have to do it right here in the living room. Well, I usually come in and we begin talking about the lift and when I try it we usually do some instructing while we are up here because it is something new and I say, "turn," and I carry-- things like that, Ed.

LINN: Thank you.

ALEXANDER: But actually we don't do the work here. This is the dining area, the living room, bedroom over there and you are practically sitting in the kitchen, Ed.

MURROW: Oh good.

ALEXANDER: The work we do here is mostly the planning of the numbers and we do that in this room which we call the studio room. Here we have the drawing board, the books and all the things that we need for preparation of the dance.

MURROW: Bambi, is this Rod's private and privileged sanctuary or do you come in and dust occasionally?

so turned out do it this way and it's not very good.

MURROW: Rod, I know your apartment is very small but do you find it too small to do any work in it?

ALEXANDER: Well, actually, on some occasions, Ed, if I get an idea for a lift and I don't want to forget, there isn't time to go to a studio so sometimes we have to do it right here in the living room. Well, I usually come in and we begin talking about the lift and when I try it we usually do some instructing while we are up here because it is something new and I say, "turn," and I carry-- things like that, Ed.

LINN: Thank you.

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MURROW: Sambi, is this Rod's private and privileged sanctuary or do you come in and chat occasionally?

LINN: Well, I can come in and dust provided that I put everything right back where I found it. But, I am allowed to keep things in here. In fact I sort of tidy everything up and I am allowed to keep my plants in here. I don't have much of a green thumb but I'm particularly proud of that plant. It has done very well. This is a butterfly but it is only paper. I also have a hobby, Ed. I like to design cards, greeting cards for all occasions, and this one I particularly like. It's a little red monkey and the saying inside is, "please come to my monkey-shines," and this one is my Christmas card I like also. It is a little old lady sitting next to a pot-bellied stove and she is saying, "We both wish you a Merry Christmas."

ALEXANDER: I offered to be her business manager, Ed, but she said she wanted a real professional business man when she goes in business.

MURROW: Well, Bambi, so you are the artist in the family. Is that right?

LINN: Well, that is not exactly true. We have an apartment down street the way; it was an artist's apartment. We were sub-letting it and there were blank canvases around and partly finished ones that the artist hadn't finished and we

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decided we would try our hand and we also got this apartment and we had all bare walls and Rod said, "I will paint them." This is one of his paintings. It is called THE TALL PEOPLE and they are looking out at you and this is another one of Rod's - DANCERS.

ALEXANDER: I guess you would call it THE ROUND SQUARE DANCE, Ed.

MURROW: Oh that's very nice - a great sense of movement to it.

ALEXANDER: Well, it's just pleasantness in dancing. This one is one Bambi started but she got so busy with her cards that she forgot to finish it. I guess you can see the line where she stopped right there in the street.

LINN: That's a little church up on 69th Street, a man is supposed to be sticking out of the man hole but I haven't gotten to that yet.

MURROW: You haven't got him out of the man hole yet?

LINN: No.

MURROW: Rod, how do you go about developing a dance,routine?

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decided we would try our hand and we also got this apartment and we had all bare walls and Rod said, "I will paint them." This is one of his paintings. It is called THE TALL PEOPLE and they are looking out at you and this is another one of Rod's - DANCERS.

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LINN: That's a little church up on 29th Street, a man is supposed to be sticking out of the man hole but I haven't gotten to that yet.

MURROW: You haven't got him out of the man hole yet?

LINN: No.

MURROW: Rod, how do you go about developing a dance routine?

ALEXANDER: Well, after I get the initial idea

start by doing more research I need to do, here in the library. The books are historical books on the dance and have many illustrations of authentic dances such as ball room dancing, theatrical dancing - all the various forms and I try to get as much of the body's design from here as I can. For example, in the Tango the body is hunched and the partner is held close and the movement in the Argentine is a very plain Tango and the Spanish dance is very tall and hard and they move from the hips down and with the jitterbug it is all relaxed and real lazy. Just make the different outlines or different forms of the body.

MURROW: I see.

ALEXANDER: So, I think to take the authentic form and make a drawing utilizing that but creating more formal dance and do it step by step and try to give it some degree of change. For example, if the body is bent this way and the next step be bent the opposite and the next step should be low and the next step high.

MURROW: Oh yes, and those match stick figures make up a dance?

ALEXANDER: Well, not altogether. We have to--there are some steps that go between them and we have to go about

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the business of learning the dance. This one happens to be the Black Bottom. I did it for a picture recently called THE BEST THINGS IN LIFE ARE FREE for 20th Century Fox. We could do a little bit of this for you, if you like.

MURROW: Good.

ALEXANDER: If Bambi will move a little bit of the furniture in the living room outside I'll start the phonograph.

MURROW: Good.

ALEXANDER: Here we go.

MURROW: Is it going to start?

[Bambi and Rod dance]

MURROW: Thank you. Thank you very much. Rod, where do most of the ideas for dances come from?

ALEXANDER: Well, Ed, our ideas such as this one and the Charleston and the Waltz come from music usually that is written for dance but the most interesting ones I think come from the street. For example, I can sit here and watch people walk on the street, some people walk busily to work. Some people laze along. It's a kind of a dance in itself and I use story ideas. For example, incidents that happen on the streets are very interesting and can form a dance and newspaper

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LINN: And I'm the moll.

MURROW: You're the moll.

LINN: Yes.

MURROW: What a moll. Rod, you have worked on the stage, movies, television, welding. Which is the toughest?

ALEXANDER: Well, everything-- all of them have their problems. In television speed is required. There is always the time limit. In movies it's how to keep it's exact opposite, how to keep an exact unit over a long shooting time, and remembering when the camera cuts what cut you came from and so forth and the stage is how to stop the show two or three times.

MURROW: Bambi, do you and Rod rehash your performances or do you just forget them once they're over?

LINN: No, we rehash them. Rod gets excited before a show and I get very excited and nervous after a show so it takes us a little while to meet but when we finally do

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MURROW: Kimbi, do you and Rod remain your performances or do you just forget them once they're over?

LINN: No, we remain them. Rod gets excited before a show and I get very excited and nervous after it-- so it takes us a little while to meet but when we finally do

get back down to earth we talk about things that we have done and if we have done something particularly well we are pleased and happy and if it didn't go quite the way we wanted it to that is a little upsetting and I guess we don't talk quite as much.

MURROW: Rod, any new projects coming up for you too?

ALEXANDER: Well, as I say we are doing the Steve Allen show and the Vic Dumone show but the long range things are that we are going to try to get school started near our home in Connecticut and I have gathered together a group of stories which I think are just wonderful and I think they're perfect for musicalization and I think they will make a wonderful series for television.

MURROW: Well, I wish you much luck in both of the ventures and thank you very much, Rod and Bambi for letting us come and visit you this evening. It has been very pleasant indeed.

LINN: Thank you, Ed. It has been a great pleasure.

ALEXANDER: Thank you, Ed.

MURROW: Thank you very much.

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MURROW: Well, I wish you much luck in turn at the ventures and thank you very much, Rod and Sandi for letting us come and visit you this evening. It has been very pleasant indeed.

LINN: Thank you, Ed. It has been a great pleasure.

ALEXANDER: Thank you, Ed.

MURROW: Thank you very much.

ALEXANDER: Good night.

LINN: Good night.

MURROW: Good night.

We'll be back in a moment.

[commercial]

MURROW: Next week we will be visiting at the home of a great jazz artist, Dizzy Gillespie and at the home of a most entertaining writer and lecturer, Emily Kimbrough.

Those are some of the people that made tonight's program possible.

And, now, from PERSON TO PERSON good night and good luck.

ALEXANDER: Good night.

LINN: Good night.

MURROW: Good night.

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MURROW: John, otherwise known as Dizzy, Gillespie has been blowing a horn as long as he can remember. He's 38 years old. He took up the trumpet as a boy in Cheraw, South Carolina and blew his way North to New York, his headquarters for the past 19 years. Dizzy is an outstanding trumpeteer, band leader and jazz musician. He is, in addition, one of the originators of that brand of jazz known as be-bop. A month ago Dizzy Gillespie returned from a new assignment,

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unofficial ambassador of jazz. He has toured for two months a belt of the middle Eastern countries ranging from Pakistan to Yugoslavia. He makes a similar tour to South America this Fall.

Dizzy Gillespie and his wife Lorraine who used to be a dancer own this house in Corona, Long Island. They rent most of it and live in only four rooms. A neighbor just a block away is another great trumpeteer, Louis Armstrong.

[playing trumpet]

MURROW: Good evening, Dizzy.

GILLESPIE: Good evening, Ed.

MURROW: What was that you were playing?

GILLESPIE: Well, you wouldn't recognize it but it was WHISPERING - a variation of WHISPERING.

MURROW: You know somehow I just didn't recognize that tune.

GILLESPIE: Well, I guess it was the variation which is a sort of melody of WHISPERING you would call it.

MURROW: Dizzy, is that horn of yours a trade mark - who dreamed it up?

GILLESPIE: Well, actually it was an accident, Ed; about three years ago on January 6th I was giving a party

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for my wife down at a place on 45th Street and we had all these different performers to come up to perform at the party and I had to go to a disc jockey show and so when I got back . . . someone had fallen over my horn and when I got back the valve was sticking out like this so I didn't want to say anything because it was my wife's birthday so I picked it up and started playing it and there was a strange sound coming from up here and also from down here and when I got out to Chicago - or Indiana - I told the Martin Company who makes my horns to make me up one and I drew it out for them and told them to make it up for me and they said, "man, you're crazy," and . . . I said, "okay, but I want a trumpet made up like that and he made it up and I've been playing it ever since.

MURROW: Dizzy, it's just about a month that you're back from your tour in the near and middle East. Now that you've had a little time to think about it, what stands out most in your mind?

GILLESPIE: Well, the ancient cities stood out most in my mind, Ed, because with some of them it's civilization on top of civilization, four or five civilizations in just one place. In Lebanon I remember some place they had written about a civilization - oh, about five civilizations on top of one

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another and some of them were about three hundred years before the coming of Christ and that is what struck me as being way back.

MURROW: It sure is. Dizzy, do you feel these musical tours are really promoting a better understanding of America?

GILLESPIE: Yes, I think so. The propaganda over in the near East and the middle East and Asia is that we shoot up pretty badly over here and one thing that helped was to see the mixed band and the mixed band and the boys all friendly and everything and me being the leader of the band they couldn't understand that at all and I think it was a very, very, very good thing and we should send some more things over.

MURROW: Did Mrs. Gillespie go over on that trip?

GILLESPIE: Yes, she did.

MURROW: This must have been an interesting experience for her. Did she enjoy it?

GILLESPIE: Well, I'll let you ask her. She's around here. I'll go and call her. Lorraine.

MURROW: Good evening, Mrs. Gillespie.

MRS. GILLESPIE: Good evening, Mr. Murrow.

MURROW: Dizzy and I were just talking about

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MURROW: Good evening, Mrs. Gillespie.

MRS. GILLESPIE: Good evening, Mr. Murrow.

MURROW: Dizzy and I were just talking about

your travels. How did you like the trip.

MRS. GILLESPIE: Ed, I loved it.

MURROW: We really should give you more time to think about this, but offhand what would you say impressed you most?

MRS. GILLESPIE: Well, the way some of the families I saw suffered. They were so ppor, babies suffering, they couldn't get the nourishment that they needed and clothes all worn and ragged. I just cried most of the time.

MURROW: Dizzy, this trip must have given you plenty of opportunities to pick up souvenirs or do you go in for that sort of thing?

GILLESPIE: Yes, I do, Ed, and if you will come down stairs here with me for a moment I'll show you some of the things I picked up over there.

MURROW: Well, on our way downstairs, Dizzy, why don't you show us around a little.

GILLESPIE: All right. Well, this is the dinette here and it is pretty small but it is sort of adequate for just we two.

MURROW: Very nice.

GILLESPIE: And this is where my wife cooks up

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GILLESPIE: And this is where my wife cooks up

that spaghettia. She's terrific with it. I'll see you around here.

MURROW: Right.

Well, we finally made it.

GILLESPIE: Yes.

MURROW: Dizzy, is this where you do your practicing?

GILLESPIE: Yes, this is where I do most of it, Ed. I rehearse down here quite a bit; with the band we sort of dream up some of these arrangements that we make down here with the piano set-up.

MURROW: What about the souvenirs that you were telling us about?

GILLESPIE: Oh here is a pipe that I brought in from Turkey, Istanbul . . . I thought it was pretty clever with a lion's head. You don't see many of these over here; also over here I brought some chess men. I am a sort of chess enthusiast - in Yugoslavia and Belgrade,

MURROW: Are you as good at chess as you are on the trumpet?

GILLESPIE: No, I'm afraid not. I just sit down and work out different problems that I see in the books and

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newspapers and things like that.

MURROW: Well, Dizzy, when was the last time you went back home to South Carolina?

GILLESPIE: Well, it has been quite sometime. In fact-- as a matter of fact I have never played there since I have been playing professionally but I would love to go back and play and let the people find out what I'm doing up here instead of listening to records and television and radio - to see me in person.

MURROW: Well, maybe they are looking at you right now. You went to school in Cheraw?

GILLESPIE: Yes, I did and then I went to school part of the time in Cheraw and then I got a scholarship in Laurinburg - at Laurinburg Institute in North Carolina to play the trumpet . . . the trumpet player graduated that year and they didn't have a trumpet player on the field so I made it.

MURROW: Dizzy, I'm sure you must have been asked this many times, but exactly what is be-bop?

GILLESPIE: Well, I'll tell you, it's sort of a style in jazz, a feeling that we have for jazz, well, maybe, you know, I can't explain it so well. Maybe I could play it on the

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piano for you.

MURROW: Good.

GILLESPIE: And sort of show you a couple of things we do. I take a tune like HOW HIGH IS THE MOON which is one of the, well-- . . . standard numbers that musicians usually have. I play it sort of straight for the first time and I show you what we do to it.

[plays]

That's part of it, but we play--

[plays]

MURROW: And you do this same thing on the trumpet?

GILLESPIE: Oh yes, a little bit. Of course that is my major instrument - the piano. I have been sort of fooling around with it since I was about three or fours years old.

MURROW: Now, show us how you do it on the trumpet, will you?

GILLESPIE: I'll take a number by Gordon Jenkins, say, WHISPERING, and I'll do a little variation while they are doing the melody. I'll do a little variation.

[plays]

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MURROW: Good.

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[plays]

That's part of it, but we play--

[plays]

MURROW: And you do this same thing on the trumpet?

GILLESPIE: Oh yes, a little bit. Of course that is my major instrument - the piano. I have been sort of fooling around with it since I was about three or four years old.

MURROW: Now, show us how you do it on the trumpet, will you?

GILLESPIE: I'll take a number by Gordon Jenkins, say, WHISPERING, and I'll do a little variation while they are doing the melody. I'll do a little variation.

[plays]

MURROW: Thanks very much.

GILLESPIE: I told you anyway.

MURROW: Mrs. Gillespie, do you ever find it unnerving to have to listen to music like this around the home all the time?

MRS. GILLESPIE: Well, Mr. Murrow, it's all right sometime, but I like a variety of music.

MURROW: Are you musical too? Do you play an instrument?

MRS. GILLESPIE: No, Mr. Murrow, I just take care of the musician.

MURROW: That's a full time job, is it?

MRS. GILLESPIE: Yes.

MURROW: Dizzy, your trumpet and music must mean an awful lot to you, doesn't it?

GILLESPIE: Yes, but the most important thing is my wife Lorraine here, the most important thing in my life, I think, and then comes music after that I guess.

MURROW: Do you ever play rock and roll?

GILLESPIE: Well, we play a little bit of everything we try . . . Well, that's not actually new to me because I have been hearing that type of music ever since I

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can remember, ever since I started playing. In fact down South where I am from that was the only music I heard.

MURROW: Well, Dizzy, thank you very much for letting us come and visit you tonight. Thank you, Mrs. Gillespie. It was very pleasant indeed.

GILLESPIE: Good night.

MRS. GILLESPIE: Good night.

MURROW: Good night,

In just a moment we will take you for a visit with writer and lecturer Emily Kimbrough.

[Commercial]

MURROW: Emily Kimbrough is a writer, lecturer, humorist, who is in such demand that almost always she's working. Miss Kimbrough was born in Muncie, Indiana and became a fashion writer. She quit her first career while she was managing editor of LADIES HOME JOURNAL to raise her twin daughters, Alice and Margaret. Emily Kimbrough started her second career, the business of making people laugh, 14 years ago, when she wrote OUR HEARTS WERE YOUNG AND GAY with Cornelia Otis Skinner. Since then she has given over 500 lectures, authored seven books, written for movies and television, had her own radio show and composed a few dozen magazine articles. When she isn't touring

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and talking Emily Kimbrough lives here in New York City. She has a six room apartment in what was once a Manhattan mansion.

Good evening, Emily.

KIMBROUGH: Good evening, Ed.

MURROW: How long have you been home from the lecture circuit?

KIMBROUGH: Oh, I've been home since about the middle of May.

MURROW: Well, you live out of a suit case at least part of the year. Do you carry any special gear for the lecture business?

KIMBROUGH: I do carry some gear and I carry what you might call some lack of gear, that is to say, I don't wear hats because my hair is long and I wear a braid and hats somehow don't sit well, so to speak.

MURROW: Yes.

KIMBROUGH: So I carry a variety of veils and that makes packing somewhat easier. I don't have to take a hat box. Well, then I take along a carrier of books. Many people take that but I think perhaps the contents are a little unusual. Besides the work I am doing I fill that container with detective stories and double cross-tics for the trip.

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MURROW: Well, Emily, now that your talking season is over I suppose you are in the midst of your writing season.

KIMBROUGH: Well, I am, as a matter of fact, Ed, but to tell you the truth the writing season goes on all the time, while I'm talking, because that is part of my gear too, that is, I write by dictaphone. I use a dictating machine because I get my impressions by ear. Some people have an acute visual memory and I do better by ear and so I am like the ancient balladeer - so I have to tell a story - so while I'm telling my story by the dictating machine, this dictaphone, I hear myself telling it and then I know how I want it to sound.

MURROW: What were you writing today?

KIMBROUGH: Well, I am in the midst of a book. I'm writing a book. I don't know precisely what I was writing but if you'd like to hear a little you might remember this is only the rough draft. The quality comes after but I can let you hear it.

MURROW: Good.

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polish it.

MURROW: Well, then your writing and lecturing styles are somewhat similar, aren't they?

KIMBROUGH: They're really synonymous because I have always tried to . . . listen with the audience with my own ears [?] .

MURROW: Well, do you have any special Emily Kimbrough system - what do you call it - for warming up an audience, getting the people ready for what you want to say?

KIMBROUGH: Well, I don't know as I have any particular system but I usually start with an anecdote. As a matter of fact a lecture, so to speak, is mostly anecdotal but I have been telling about something recently, something that happened to me earlier in the winter, and that was at a lecture date. I came out on the platform with the chairman. She began her introduction and we were both aware of a hissing sound in the wings and we looked off and there stood a man in a workman's overalls - obviously an engineer - with a screw driver in one hand and with the other he was beckoning seriously and the lady chairman - and he was the one that was hissing - the lady chairman turned back to the audience, she would have to ask them to excuse her but that something else

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MURROW: Emily, of all your interests what single thing do you enjoy most?

KIMBROUGH: Well, it is not actually single. It came in pairs. I have twins and as a matter of fact they happen to be here tonight. By the way, Ed, before I leave I want to show you - because I think it might be interesting - that this is the jacket of my new book called WATER, WATER EVERYWHERE.

MURROW: Yes.

KIMBROUGH: And that will then come out in that extraordinary color process and this is the front of it and then this is the back. The illustration is by K- , a perfectly charming artist and before I go on to the other members I have to reveal that this is one of the illustrations and one of my daughters considers this the nicest portrait of

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MURROW: When is the book due for publication?

KIMBROUGH: The book is due for publication in the Fall and I have a deadline of August 1st and keep your fingers crossed, I beg of you.

MURROW: I will.

KIMBROUGH: And now my interest-- my major interests are right here. They are my twin daughters and I would like very much for you to meet them and also my eldest grandsmn, but first my daughters. Hello darlings.

A: Hello Mother.

KIMBROUGH: Ed, this is Alice Mc- over here.

MURROW: Good evening, Mrs. Mc-

A: Good evening, Mr. Murrow.

KIMBROUGH: And that is Margaret H-

MURROW: Good evening, Mrs. H-

B: Good evening.

KIMBROUGH: Actually they have always been know, the twins, as B. and A. or A. and B. and this is A. Mc- and this is B. H- and then there is another B-- my oldest grandchild B - Buttons.

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MURROW: Good evening, Buttons.

BUTTONS: Good evening, Mr. Murrow.

MURROW: How are you.

BUTTONS: How are you.

MURROW: I'm fine too. How old are you?

BUTTONS: Four.

MURROW: You are up a little late tonight, aren't you?

BUTTONS: Yes.

MURROW: Do you like it?

BUTTONS: Yes.

MURROW: Would you like to stay up this late every night?

BUTTONS: Yes.

MURROW: What about your plans for this summer, are you doing any swimming?

BUTTONS: Yes . . . [garbled]

MURROW: Wonderful. Now, A. and B. haven't I heard that you have inherited your mother's writing talent, A?

A: No, I am afraid I haven't but my sister has.

B: Oh.

KIMBROUGH: Why, A. shame on you, you have some-

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A: Well, I do give instructions in ice skating but the thing I like best is helping my husband. He's a modern architect and while he is doing all the drawings I do the models and it's great fun.

KIMBROUGH: Ed, I'm sorry, A. wouldn't tell you this but swelling with maternal pride I must tell you that A. has just qualified as one of the national judges in ice skating.

MURROW: Well, wonderful, congratulations. What about you, B?

B: Well, I do some writing but not quite like Mother's. I do some children's stories and things and some poetry and school teaching.

MURROW: What do you teach?

B: . . . [garbled] I have given it up to be a mother but I have taught in schools here in New York, English and . . . [garbled]

MURROW: Emily, I have heard that you and your daughtem have fun doing music together. Is that right?

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[playing]

One, two, three - one, two--

There you are. Are you still with us?

MURROW: I'm still with you.

KIMBROUGH: You are a brave man.

MURROW: You didn't tell me Buttons was going to play. He was wonderful.

KIMBROUGH: He's always where there's music. He loves it.

MURROW: It seems to me if the lecturing business should go bad you have an act in reserve right there in the family.

KIMBROUGH: Well, I think it should always be kept in reserve - far in reserve.

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are in now?

KIMBROUGH: This was the dining room, Ed, and actually in its original form it went all the way back to that far wall. Perhaps you can see.

MURROW: Yes.

KIMBROUGH: And when apartments were made one of the things that was done was to bring that dark wall forward and then put a ceiling over that portion of the room and that made a bedroom. That is my bedroom above and another guest room on the other side; but then because they wanted more light they opened this wall and put the balcony but the balcony in the apartment was not quite as you see it. It just had a wooden railing around it and I happened to find that facade in an antique shop and the great luck was it fit exactly on the North of the balcony.

MURROW: Most unusual. Emily, to switch from your home to your travels: Are you ever frightened by that post lecture question and answer period?

KIMBROUGH: Oh, as a matter of fact not long ago I was talking about that very subject and I was begging actually that there should be more of a question and answer period than I think exists today. I was saying that it seemed

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MURROW: Thank you very much Emily, A. and B. Buttons. Good night, Buttons.

KIMBROUGH: Good night.

MURROW: Good night and sleep well.

BUTTONS: Good night.

MURROW: Thank you very much. We'll be back in a moment.

[Commercial]

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MURROW: Thank you very much Emily, A. and B. Buttons. Good night, Buttons.

KIMBROUGH: Good night.

MURROW: Good night and sleep well.

BUTTONS: Good night.

MURROW: Thank you very much. We'll be back in a moment.

[Commercial]

MURROW: Those are some of the people that made tonight's program possible.

There are many others who make PERSON TO PERSON possible and tonight, as we take leave for the summer, I would say my thanks to another hand full of the thousands of persons who have helped us go visiting on Fridays, from Connecticut to California, From Minnesota to North Carolina, first to the technical crews who have worked in 110 degree temperatures and in freezing snow storms, in homes as small as one room and homes spread over 320 acres.

Here are the crews who have done some 150,000 miles of visiting with you this year.

And, those crews who have worked closely with more of our friends, the staff of the American Telephone and Telegraph Company, the local phone and power company, and there are more, Jack Beck on the West coast and Nancy Camarata, the assistant to the producer. There are porters and policemen, maids and mayors, elevator men and handy men and always, wherever we visit there are neighbors to whom we are indebted as we are to you who have accompanied us and to the people in the studios who have handled the lights and the cameras who have made it possible for me to say each night good night and good luck.

CBS TELEVISION

PERSON TO PERSON with EDWARD R. MURROW

Guests: Frank Sinatra - Jos. N. Welch

September 14, 1956 - 10:30 P. M.

MURROW: Good evening. I'm Ed Murrow. The name of the program is PERSON TO PERSON. It's all live; there's no film. Tonight we begin our fourth season of informal visits at homes with people we hope you will find both pleasant and interesting. Also joining the PERSON TO PERSON family this year is a new alternate week sponsor - LIFE MAGAZINE.

This evening we will be going first to Beverly Hills, California, where Frank Sinatra is waiting for us and then we will move on to Walpole, Massachusetts and the home of the attorney Joseph N. Welch. We will be ready to go in exactly thirty seconds.

[Commercial]

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[Sinatra singing in background]

Good evening, Frank.

SINATRA: How are you, Ed?

MURROW: Good. Good luck in your new home, by the way.

SINATRA: Thank you, very much, and welcome.

MURROW: Tell me, have you been home long enough to make sure you have a place for everything and everything is in its place?

SINATRA: I have just been home long enough to change clothes and say hello to you and your wonderful audience

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SINATRA: I have just been home long enough to change clothes and say hello to you and your wonderful audience

and get to the car and drive to the airport and go right back up to the Sands Cafe.

MURROW: Tell me, Frank, what room are we in now?

SINATRA: This is the combination dressing room, Ed, and bedroom, with my unique looking fireplace with Chinese red. I'm sorry you can't see the colors. Well, I suppose you have seen many pictures of Mr. Roosevelt but I have something that is rather interesting to say about this particular copy of it. I received this picture of the late President after he died which was rather unusual, you might say, and I was told by Mr. Hannegan, later, that he thought that it was one of the last times that he had ever signed his signature to anything which is why I am particularly fond of the picture.

MURROW: You must prize that very highly.

SINATRA: I really do, Ed. And, here are some pictures I really prize. These are my three children. The little one is Tiny. She is 8 years old and she plays piano and saves money. The other kids call her Money Bags. And, Frankie is 12 years old and he also plays piano and makes lots of model cars and aeroplanes and this, of course - this pretty little girl - is Nancy and she is 16 years old and she also

and get to the car and drive to the airport and go right back up to the 8 mds Cafe.

MURROW: Tell me, Frank, what room are we in now?

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plays the piano. What is that, Ed?

MURROW: I say what is that just up above there? How come two Oscars?

SINATRA: Well, I'm sure you remember. At least I hope you remember that this one was from the performance of M- in FROM HERE TO ETERNITY.

MURROW: Yes.

SINATRA: And this one is something that happened in 1946. It was a special award given to Frank Rose(?) who produced it and Mervyn LeRoy who directed it and to myself. We did a short called THE HOUSE I LIVE IN and the Academy bestowed a special award on all three of us and, of course, I am very proud of this too.

MURROW: Well, Frank, I gather the night you won the award for "ETERNITY" was the high spot in your professional career?

SINATRA: Well, it is one of the high spots, Ed. There have been several others too. For instance, GOLDEN ARM. When I did THE GOLDEN ARM I think that was one of the two high spots and it was one of the difficult things to do, by the way, because it was the first time that I had ever done anything like that and the other difficult thing I did was to sing the

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National Anthem ath the Polo Grounds.

MURROW: Why was that?

SINATRA: Well, you know when you do a ball game or a large outdoor gathering and you are asked to sing the National Anthem they put you at second base and the orchestra is in the center field and it gets difficult because the notes the orchestra plays are about - oh, I don't know - a split second behind you and it gets a little confusing after a while.

MURROW: I once saw a politician speak from second base and the applause hit him a second sooner for the same reason I guess.

SINATRA: That is what I meant.

MURROW: What do you regard as the most satisfying thing you have done in all of your show business career?

SINATRA: Well, as I mentioned previously a minute ago, Ed, I think I must first of all preface it by saying I am a real stickler for perfection in my own work and other people's work too. I find picking what I do apart - which I do believe is quite healthy and I find that after seeing the man with THE GOLDEN ARM I was as contented with that performance as I have been with anything I have ever done in my life and particularly in the professional world. It gave me great satisfaction, really.

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MURROW: So from THE GOLDEN ARM you had a great deal of satisfaction but not the big award. Is that right?

SINATRA: That's quite true. We didn't get the award for that.

You just reminded me, I have something to show you speaking of awards. Come with me, Ed.

MURROW: Good.

SINATRA: This is an award-- whoops-- given me. As a matter of fact it will be given to me tomorrow evening officialy by the B'nai Brith - the Al Jolson Chapter you might say. I have to eat a little more food to be able to lift this and put on some weight.

MURROW: What does the inscription say, Frank?

SINATRA: Well, it says, let's see - the first Al Jolson Memorial Award . . . [garbled]

I really shouldn't have read that. Somebody else should have read that.

MURROW: I congratulate you in advance.

SINATRA: Thank you, very much. I have to keep this clean. I will have to show you the kitchen.

MURROW: I was wondering if you knew your way around these quarters.

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MURROW: I was wondering if you knew your way around these quarters.

SINATRA: I had a fast run-down. Watch your steps here.

MURROW: Yes.

SINATRA: Isn't this lovely - and all that good food and this is the first time I have ever seen one of these. The hanging refrigerator and you notice what the house boys have in there for me - keeping me fat all the time and the rest of this is refrigerator and these are our ovens and I have a surprise - we have two pizzas.

MURROW: Wonderful.

SINATRA: I wish you could join me in a bite.

MURROW: So do I.

SINATRA: This, I imagine, is a cupboard of some kind. I am sure every householder puts their Christmas gifts in a closet. This, of course, is obvious because we came in and I haven't had a chance to put everything together. This, of course, would be the deep freeze.

MURROW: Yes.

SINATRA: That's about it.

MURROW: Tell me, Frank, how will you handle things if you have a big dinner party?

SINATRA: Well, I have plenty of help. I will

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MURROW: Good evening.

SINATRA: They are good boys.

MURROW: A wonderful kitchen they have to work in.

SINATRA: They are good boys.

MURROW: In the orderly progression there has to be a place to devour what the cook prepares. Will you lead the way?

SINATRA: You mean the dining area?

MURROW: Yes.

SINATRA: This way, Ed. Here, for instance, is a place where one might be able to dine on warm evenings or have luncheon. . .

It's a beautiful night tonight and you can see almost all of Beverly Hills.

MURROW: Frank, when do you plan your first big dinner party or house warming?

SINATRA: Actually I haven't thought about it, Ed, because as you have already said this is the first time I've seen the house. I came in a couple hours ago and I don't

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MURROW: You are in Vegas now and then where do you go?

SINATRA: I come back here to do a picture for Paramount called THE JOKER - the Joe E. Lewis story - and I go back to the Sands for Christmas and New Year's and then I go to Australia in January and then to the Copacabana in New York and then come back here and make another picture called PAL JOEY.

MURROW: You are pretty big in Australia?

SINATRA: Oh, very large over there - very large It's a wonderful place over there. The Australians are quite different from the Americans as a matter of fact. I have a feeling that they are like the Americans were twenty years ago; they are up and climbing and very gregarious and wonderful people.

MURROW: Rather more spontaneous than American audiences, would you say?

SINATRA: Yes. . .

MURROW: Are you going to show us your dining room?

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have to get some muscle to move this around. This may look a little dark to you but this is black marble and, of course, the walls are rather dark and the furniture is finished in teak and I think it is rather pretty, don't you?

MURROW: I do, indeed. Very striking.

Frank, I know you broke records recently . . . Do you think many of your early days fans were in the audiences?

SINATRA: I don't know whether there were. There might have been but I do know I was terribly pleased and terribly proud because they were there . . . [garbled] when I originally played there.

MURROW: It must be rather dull for you right there, just the two of us and 3,000 miles apart.

SINATRA: I can take care of that as long as I have one in an audience . . . [sings]

Are you suffering?

MURROW: Save yourself.

SINATRA: Right, I will.

MURROW: I know you have two more shows to do in Las Vegas tonight and you have to get back there but I have been noticing some of the paintings. Any original Sinatras about?

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SINATRA: No, there aren't, Ed. I did some paintings sometime ago but every time I painted something I would give it to a friend but I have some paintings by my friends. For instance, this one particularly was done by Noel Coward.

MURROW: Jamaica?

SINATRA: Yes, Jamaica, on his property somewhere, and he sent it to me for Christmas. I think it is very lovely.

MURROW: Very nice.

SINATRA: And here we have one of my favorite spots in the house. Look at that. It works too.

MURROW: A spigot - no less.

SINATRA: Isn't that wonderful?

MURROW: Yes.

SINATRA: That's pretty. Now, I'd like to show you a mural painted by a woman over at Pasadena. Her name is Mrs. Patton.

MURROW: Japanese?

SINATRA: She is about 80 years old. It is very pretty. It has a lot of warm colors in it - oranges, yellows and greens.

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MURROW: Japanese, isn't it, Frank?

SINATRA: Yes, it is a Japanese print you might say and there is something I am particularly proud of which I would like to show you right here. If I can ever get checked out of this thing I will be able to get it off the ground. This swings to all points of the room so we can see it from every side.

MURROW: Oh yes.

SINATRA: Isn't that nice?

MURROW: Very nice.

SINATRA: This is a very physical house. You have to get in shape to operate it. And, this is the record space. I have two turn tables. It is a wonderful set.

MURROW: Frank, a few minutes ago you were explaining your pride in winning the ETERNITY Oscar and your satisfaction in doing THE GOLDEN ARM. What do you consider the most difficult period you went through in show business?

SINATRA: Well, there was a very dark period in my career about 1951 and thanks to a wonderful fellow named Bob Hope, very frankly - no secret about it - I could hardly get myself a job in those days and Mr. Hope gave me a spot to do in one of his television shows, one of the early one hour

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--well, I have to leave. That's my cue.. I have to catch the plane and go back to Vegas and don't you go away. I want to keep you entertained while you are here. Stick around.

MURROW: That is the sort of thing Hope likes to do--

SINATRA: Stick around now.

MURROW: Good night Frank.

SINATRA: Good night, Ed.

[music]

MURROW: Bing Crosby, I think.

In just a moment we will take you for a visit to Attorney Joseph Welch.

[Commercial]

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MURROW: For over 35 years Joseph N. Welch practiced law in Boston, impressing court room friends as one of the sharpest and quietest lawyers they ever saw facing a jury. Mr. Welch was and is in the habit of referring to himself as just a small town lawyer but two and a half years ago something happened to Mr. Welch; his face, his manner and voice became known to millions who watched the Senate hearing on the Army-McCarthy dispute for eight weeks. Television introduced to the nation Joseph Welch of Boston and with this came a national recognition.

Mr. Welch was born in L- Iowa, sixty-five years ago. His father was a farmer. Joseph Welch worked his way through high school and college. He went to Harvard Law School on a scholarship and then decided to settle down in Boston. Mr. and Mrs. Welch raised their two sons in this eleven room 150 year old frame house. It is in Walpole, Massachusetts, about an hour by commuter train from his law offices in Boston. Good evening, Mr. Welch.

WELCH: Good evening, Mr. Murrow.

MURROW: Mr. Welch, what kind of a summer did you have?

WELCH: Well, not quite the usual summer and

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WELCH: Good evening, Mr. Murrow.

MURROW: Mr. Welch, what kind of a summer did you have?

WELCH: Well, not quite the usual summer and

actually not too good. Mrs. Welch, as you know, is ill - quite seriously so, and she couldn't very well go anywhere, so I didn't either and mostly we just stayed here.

MURROW: I'm awfully sorry to hear that. I hope you will give her our respects.

WELCH: I shall, indeed.

MURROW: I hope she is feeling better.

WELCH: She has had a very good day, one of her happiest.

MURROW: Mr. Welch, it has been quite sometime since the fates and your own efforts carried you from what might be called quiet anonymity to national prominence. What has this meant to your professional life?

WELCH: Well, of course, Mr. Murrow, it had to have an effect on my life and it has had a very curious effect, a kind of effect in reverse. Many lawyers have said to me, "Joe, it must be wonderful to have a million dollars worth of publicity." Well, now, curiously enough that hasn't worked the way you would think. My guess is that when people think about employing me they either conclude that I am so busy they couldn't see me or if they succeeded in seeing me that I must be so frightfully expensive that they couldn't afford me, so,

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Mr. Murrow, they stay away in rather large quantities and it could be, as I get older I will face complete unemployment.

MURROW: Mr. Welch, what has been the effect of all this publicity in your own community of Walpole?

WELCH: Oh, in this little town I think it is quite wonderful. I go down to the square or the town hall or anywhere you please and everyone says hello. Once in a while someone will shake hands. They mostly call me by my first name and I really feel-- have a sense of belonging. Actually when I came back from the hearings my neighbors did something for me that always has pleased me. You see this little box, Mr. Murrow - this cigarette box and it has some engraving on it. I am very sure you can't see that but I have so little shame and so much pride that I am going to read it to you.

MURROW: Good.

WELCH: At the top it says, in wonderful Latin,

"E Pluribus Unum - Joseph N. Welch."

And, they say in simple language -

"To your national acclaim we add our love, July 4, 1954."

Well, that is a little extravagant, perhaps, but rather sweet and I value it.

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MURROW: MR. Welch, has it all been sunshine?

WELCH: Oh no. You couldn't say it has all been sunshine. There have been some gloomy features. I have an enemy here and there and once in a while I am aware of that fact but on the whole my enemies either say nothing or pass me by and it doesn't hurt much that way.

MURROW: What about your sons, Mr. Welch. What are they doing?

WELCH: I have two sons, both engineers curiously enough. One lives just down the hill. I can go down the back door and be in his back door. The other lives in Ann Arbor, Michigan and between them they have seven children, all girls but one.

MURROW: Well, Mr. Welch, you have a lot of house there for just two people. I would imagine at times you get a little lonesome, don't you?

WELCH: Well, lonely may not be quite the word for it but there is a lot of house for Mrs. Welch and me, of course, and it is full of memories and as I move around in it I am reminded of them. You may have noticed there are some ship models in the house. They are over the doors as a matter of fact. Well, they were made by my son Joe when he was in high

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school. First he made one and he came home and put it over the door. He made another and put it over another door and the first thing you know we had them all around this room and they spilled out into other rooms. We have even got one in the front wall. I guess that is the noblest one. It is quite long and made of several different pieces and it is a pretty fine model of a ship.

MURROW: It is a lovely thing.

Mr. Welch, you have always appeared in a court room or on television or anywhere else to be very relaxed. How do you manage it?

WELCH: Well, Mr. Murrow, I don't know that I am always quite as relaxed as you think I am. In my office I think sometimes I am found to be not relaxed at all, in court rooms not so relaxed, but at this lovely address I am always relaxed. I make it a point to be. What I do is to come home from the office, particularly on the week-end and I have this big leather chair fit-- built to fit me sort of, have a stool in front of me and I get in it and settle back and put my feet up and reach for a magazine or book and I am sweetly lazy and indolent and I love it.

MURROW: I gather you are not entirely unhappy

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MURROW: I gather you are not entirely unhappy

with events in your life in the past few years.

WELCH: Mr. Murrow how could anyone be unhappy at an age to find their life opening up in new fields with new friends and new faces and new adventures. It is incredible that I should go on having more and more things to do and more and more fun and sometimes I say if I do have any more fun I will some way have cheated fate itself.

MURROW: Mr. Welch, how did you decide you wanted to be a lawyer in the first place?

WELCH: Well, as you know, I was born on a farm in Iowa. My mother and father were rather poor. We weren't aware of that fact. It was kind of in the air to be ambitious. I remember feeling something beckoning about the trains I could hear and I wished to get on them and go somewheres and do something. I moved to the county seat and there law suits were tried. I saw judges and lawyers and suddenly I just knew I had to be a lawyer and that was that.

MURROW: Well, Mr. Welch, I have heard tell that along with your interest in the court room you have acquired some interest in weather conditions. May I have a simple answer, yes or no.

WELCH: I think the answer would be a kindly

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yes. I think my interest is over stated. I do go in for thermometers in the house. I guess there are at least one in every room. There is one here, one off a ship, that I am rather fond of. In this room I wanted to show you, there are out door temperatures and indoor temperatures. Here is something of which I am quite proud; a set of weather instruments some lovely people gave me that. Here is the traditional barometer on the right. Here in the center is the dial showing the direction of the wind. Here is a little light showing the wind in the West tonight. Here is the velocity - six or eight miles - just a breeze I'd say. In the morning I like to come down and look these over, form a judgment about the weather, but I find there is no harm in looking at the United States weather report. That is often quite a help.

MURROW: Mr. Welch, through the years what has been your greatest satisfaction as a lawyer?

WELCH: Well, Mr. Murrow, I suppose the greatest satisfaction is to have a client come in to you with what he thinks is a terrific problem. He is harrassed and worried. The problem doesn't look quite so tough to you. You take it over and you start telling the client, "don't be so frightened as you are; this will work out," and after a month

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or a couple of months or sometimes a shorter or longer period you solve the whole thing. He is immensely relieved. His unhappiness is displaced by happiness and he reaches the conclusion that the lawyer was kind of wonderful and kind of special and you have a client for life and quite beyond that you are apt to have a friend for life.

MURROW: Mr. Welch, I gather that after 37 years of court room battles you still think kindly of people in general?

WELCH: I do, Mr. Murrow. I can really say this. It seems to me that most people are honest and decent and kind and if you treat them that way, as if you expect them to be honorable and honest and decent they will pay you off in that coin. If, however, you are suspicious and distrustful and look at them askance they think then you wish to be paid of in counterfeit coin of the fraud and cheat and they will pay you that way. On the whole if you look for good in people it is my experience, sir, you will find it in immense quantities.

MURROW: Mr. Welch, what advice do you give to youngsters who are contemplating the practice of law?

WELCH: Well, I only say this to them, that it is a fascinating thing to do, that it presents infinite

variety, durable satisfaction and then one other very lovely thing, it is never boring.

MURROW: Mr. Welch, thank you very much for letting us come and visit you tonight and I would like to say again I hope you will give our respects to Mrs. Welch and we hope very much she will be feeling better very soon.

WELCH: Thank you, I shall be happy to do so.

MURROW: THank you very much indeed. Good night, Mr. Welch.

WELCH: Good night.

MURROW: Good night, sir.

We will be back in a moment.

[Commercial]

MURROW: Next week from Cape Elizabeth Mae, Actress Bette Davis and her husband, actor Gary Merrill(?) their first time together on television, and from Allenhurst, New Jersey, Newsman Bob Considine and his family.

Those are some of the people who made tonight's program possible.

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Margo and Michael, live in this house on the Maine sea coast. The Atlantic Ocean is just in front of the lawn, but at low tide rocks rear up from the sea. They call the place "Which Way". It has several sheep, pigs, hens, dogs and cats - all on three or four acres.

Evening, Gary.

MERRILL: Hello, Ed.

MURROW: How are you?

MERRILL: Well, I'm just fine, thanks.

MURROW: Tell me, I've heard that there are just two kinds of climate in Maine, Fourth of July and winter. What's it like tonight?

MERRILL: Tonight it's about 45 with a real nice nip in the air. That's why I'm out here. Full moon. But I'd like to take that remark, the Fourth of July and winter. I think we kind of started that so not so many people would come up here.

MURROW: Tell me, is the Atlantic Ocean lapping at your lawn at this time of night? I thought I heard it in the background.

MERRILL: Yes, it is, Ed. We're kind of lucky tonight. It's an incoming tide and when it comes in you'll hear it. When it's low you won't hear so much and see the rocks.

MURROW: Is Bette out there with you?

MERRILL: No, she isn't. She's inside. Why don't

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MURROW: Is Betty out there with you?

MERRILL: No, she isn't. She's inside. Why don't

you out in there and I'll meet you in there.

MURROW: All right, fine. Evening, Bette.

DAVIS: Hello, Ed. Welcome to Maine.

MURROW: Thank you very much. How are you?

DAVIS: Fine.

MURROW: You call your place "Wich Way". Why do you call it "Which Way"?

DAVIS: Well, when we first moved here, we rented the house to find out if it were practical and if we liked it all year 'round, and so we just kept saying "Which Way?" Here or California? And then it was kind of a fond double meaning because in this house there lives a "witch."

MURROW: Tell me, just why did you decide to settle down in Maine? Isn't it an awful long ways from Hollywood?

DAVIS: Well, it's a very simple thing to answer. It's just that Gary and I are just in love with the State of Maine. We like the way of life for ourselves for now and the future and we like this way of life for our children. You know, really it's not so far. You can leave Portland, Maine by plane say at 9:15 in the morning and you can be in Hollywood, California for dinner.

MURROW: Well, tell me, don't you miss the California climate?

DAVIS: No, I honestly don't miss the California climate. I'm a real Yankee who loves the change of seasons,

you out in there and I'll meet you in there.

MURROW: All right, fine. Evening, Bette.

DAVIS: Hello, Ed. Welcome to Maine.

MURROW: Thank you very much. How are you?

DAVIS: Fine.

MURROW: You call your place "Which Way". Why do you call it "Which Way"?

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MURROW: Hm, hm.

DAVIS: There's Gary.

MURROW: What's that noise?

DAVIS: Those bells you hear are sleigh bells.

MURROW: Uh, huh.

DAVIS: I always have them on my front door for two very good reasons. One, that I like the noise itself, and the other is that no one can sneak in that way.

Hello, Gary. Would you like a cup of coffee?

MERRILL: Sure.

MURROW: Gary, Bette and I were talking about Maine. Would you care to add a short commercial on the Pine Tree State?

MERRILL: Well, a short commercial is that Maine is kind of an incurable disease. Once you get it you just can't lose it and there's no cure for it. If you like rocks and pine trees and the ocean, Maine is the place.

MURROW: Bette, that's a very unusual table; isn't it?

DAVIS: Yes, it is very unusual. It's very useful and more than that, it's lots of fun. As you can see, if somebody starts getting something all at one time and somebody starts on the other, what can happen.

MURROW: It's called a Lazy Susan; isn't it?

DAVIS: That's right.

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MURROW: Gary, what's life like up there? What do you do the year around?

MERRILL: Well, that question has been asked a lot, Ed, and since I've been here I've found that you're busier here than anywhere else. We start with this season, fall, and we go to football games this Saturday. I went to school in New England all my life--a prep school named Loomis, Connecticut, and Boden College which is about 35 miles north of here, Ed. So if we want a long drive through the Autumn leaves, we go to Connecticut, and if we want a short one, we go to Boden. Then when the football season is over, we hunt for pheasant and ducks and then when winter comes, we have a pond out in the back yard and a bunch of us have a hockey team and when snow comes, we borrow a little from New Hampshire sometimes and go over there skiing - also ski in Maine. And then when the muddy season comes, of course everybody holes in, even in Connecticut. And then in the summer, of course, there are all sorts of things to do: golf, tennis, sailing. One of the things I do is lobster. I have traps out in front just beyond the front yard. And, of course, there are always visitors. Somebody is always going or dropping in.

MURROW: Uh, huh.

MERRILL: So you don't have much time to breathe.

MURROW: Bette, I suppose the children keep you pretty busy; don't they?

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DAVIS: Yes, they do, delightfully so. I'm sorry that you can't meet them tonight butthey're all in bed.

MURROW: Well, I'm sorry, too. I thought I saw a reminder of Hollywood there in the back of the room, didn't I?

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MURROW: Bette, how did you like Hollywood?

DAVIS: Well, if by Hollywood you mean the motion picture industry, ---

MURROW: Yes.

DAVIS: Of course, for all my 20-some years I adored it. I have a great preference for the medium much preferred to the theater.

MURROW: You think an actress has a better time of it in motion pictures?

DAVIS: Well, as a human being, certainly so. You can have what we call a normal life there far more easily due to the hours of work. If you have children you can see them in the morning. You can be with them in the evening. You can be in your home the hours of the day when it is most pleasant.

MURROW: Gary, I can almost feel that Maine weather down here in New York. Do you have a fire going tonight?

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MURROW: Gary, I can almost feel that balmy weather down here in New York. Do you have a fire going tonight?

MERRILL: Yes, we do, Ed. It's in the living room. Do you want to go in and get warm?

MURROW: All right, thank you. Gary, you work almost as much in television as you do in pictures. Do you have any preference?

MERRILL: Well, when I'm doing live television, I wish I were in California making a picture. When I'm in California making a picture and it gets slow, I wish I were doing live television.

MURROW: You mentioned lobstering a minute ago. Do you do it professionally or this still in the realm of sports?

MERRILL: I call it sports. Professionally, if you do it, you have to have two or three hundred traps. I don't have enough muscles to pull that many traps out of the water. We do it as a sport, this friend of mine and I. We have such a small boat that you have to have two of us because one of us has to balance the boat while the other one pulls the trap. By the way, I have a trap here to hold up the coffee table. This wasn't one of ours, it washed in. We get a great deal of our fire wood that way - driftwood - and this is a lobster trap that I have here.

MURROW: Bette, that's a hooked rug on the floor; isn't it?

DAVIS: No, that is a braided rug.

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DAVIS: No, that is a braided rug.

MURROW: I'm sorry.

DAVIS: Well, I can't let the women think you don't know that.

MURROW: I don't. Did you make it?

DAVIS: No, no. I have too little talent to ever have had the experience but it was handmade and it is rather a lovely one.

MURROW: It is, indeed. Gary, how big do those lobsters have to be before you stop throwing them back?

MERRILL: Well, you seem to have a little inside information. It took me quite a good deal of money to learn that lesson, Ed. Well, when we went outthe first time, we--- Dear, you've got a lobster out in the back. We pulled ourtraps the last time today and we've got a few that we're goingto have later on. But the first time we went out we knew about legal things but there were a few short lobsters - small ones - and we decided to come in with them. We had about 25 of them. We had never seen so many lobsters. We beached the boat, a whistle blew and the warden was standing in the front yard, and we learned then. He told us where to get a measurer and we learned about measuring lobsters.

DAVIS: There you are.

MURROW: Now I'm about to learn.

MERRILL: There's a product of a Maine lobster. I think it's a very beautiful one. Now you take this little measurer

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and you stick it right in his eye. Then there's this little hook on it.

MURROW: Uh, huh.

MERRILL: And that drops down. If it drops down on his back shell, that lobster has to go overboard. But you can see that this one is very safe, about an inch over the size.

MURROW: That one is very legal; isn't he.

MERRILL: Very legal.

MURROW: Bette, I don't suppose you need a cookbook to prepare the lobsters that Gary catches, do you?

DAVIS: No, I don't need a cookbook to prepare lobsters, but I do read lots of cookbooks for all the other things I cook. That's the main thing I read up here.

MURROW: What do you read besides cookbooks?

DAVIS: Well, I'm sort of an avid reader. I think lots of people in our profession are that are always sort of looking for a part.

MURROW: Uh, huh.

DAVIS: Did you know that Maine is the home of many quite illustrious authors and poets?

MURROW: Yes.

DAVIS: Carroll, Laura Richards, Christian Coffin, Robert Frost. Oh, Ed, do you know the poem "Fire and Ice" by Robert Frost?

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MURROW: What do you read besides cookbooks?

DAVIS: Well, I'm sort of an avid reader. I think lots of people in our profession are that are always sort of looking for a part.

MURROW: Uh, huh.

DAVIS: Did you know that Maine is the home of many quite illustrious authors and poets?

MURROW: Yes.

DAVIS: Carroll, James Richards, Christian Morgan, Robert Frost. Oh, Mm, do you know the poem "Fire and Ice" by Robert Frost?

MURROW: Yes, I do, but rather vaguely, I'm afraid.

DAVIS: Could I read it to you?

MURROW: Yes, please do.

DAVIS: "Some say the world will end in fire,
Some say in ice.
From what I've tasted of desire,
I hold with those who favor fire.
But if it had to perish twice,
I think I know enough of hate
To say that for destruction
Ice is also great and would suffice."

It's nice.

MURROW: Lovely, isn't it. It certainly is. Bette, that reminds me that you play the part of a librarian in your latest picture called "Storm Center." It's about as effective a movie on this matter of book burning that I've ever seen.

DAVIS: Well, thank you very much, Ed. It's nice to know you feel that way. We're also delighted that the American Library Association approves of the picture. I sort of feel that too few Americans know today of the outcome of book banning. A few brides came to our rocky coast some many years ago because they believed in freedom of thought and book banning is against freedom of thought, and that's what Alicia Howell, ourlibrarian in "Storm Center" thought also.

MURROW: Bette, I remember that someone once said that your motto might read, "She did it the hard way." Isn't there an easy way for you?

DAVIS: Yes, that's what Joe Mankewicz said about

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DAVIS: Yes, that's what Joe Mankiewicz said when

me. On my tombstone there should be the motto, "She did it the hard way." I suppose it's more fun for me to do it the hard way. It probably has to do with my Yankee ancestry - sort of pretend to have it easy, you know.

MURROW: Um, hm. Gary, what do you think Bette might have been if she hadn't gone into acting?

MERRILL: Well, I've always laughingly said that she probably would have been the president of Lord & Taylor's, Ed, but I think it's her honesty combined with her drive that always gets her to the top.

DAVIS: Thanks, dear, you're very gallant tonight.

MERRILL: You're welcome.

MURROW: Bette, I gather you're taking it somewhat easy now being a housewife and making a picture only every now and then.

DAVIS: Easy! If I ever write a book I will dedicate it to the American housewife which I have been for a few years now. It's one of the hardest parts in the world, I think, from the standpoint of monotony. In fact, whenever I go to work, I always say goodbye to my family, I'm off to a holiday.

MURROW: Well, I hope you have a wonderful time up there this winter. Thank you very much, Bette. Thank you very much, Gary, for letting us come and visit you.

DAVIS: Thank you, you're welcome.

MERRILL: You're welcome. Thank you.

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DAVIS: Thank you, you're welcome.

MERRILL: You're welcome. Thank you.

MURROW: Good night.

MERRILL: Good night.

DAVIS: Good night.

MURROW: In just a moment we'll take you for a visit with newsman Bob Considine and his family.

(Commercial)

MURROW: Bob Considine is one of the hardest working reporters I've ever known. At the first whisper of a possible story, he'll grab his typewriter and fly off to any part of the world.

For about 27 years now he has been writing news and features, columns and series or just about anything happening anywhere. His daily International News Service column "On the Line with Bob Considine" appears in 250 papers. He turns out a flood of magazine articles and fiction, and somehow he found time to write ten books and four movies.

Just so he won't neglect any part of the public, he does a weekly radio program for Mutual of Omaha, and he is sometimes available for television.

Bob Considine was born 50 years ago in Washington, D. C. There, while studying journalism at George Washington University, he met Mildred Anderson, another would-be writer. They were married 25 years ago.

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It's set on a quiet street two blocks from the roar of the Atlantic Ocean; two hours from the roar of Manhattan traffic.

Evening, Bob.

CONSIDINE: Hello, Ed, how are you?

MURROW: Good. What are you reading?

CONSIDINE: Oh, I'm reading my favorite paper, The Journal-American and two of my favorite writers, Bugs Baer and Bill Corum.

MURROW: Not reading Considine tonight.

CONSIDINE: No, I read it when I wrote it.

MURROW: Bob, this is a sight I never anticipated. You sitting in a chair doing almost nothing. How often do you get home with just time to sit around and read?

CONSIDINE: Well, Ed, about as much time as you get to get to your farm in Duchess County in New York. You know, with one thing and another and so forth, you're lucky to get home a weekend every now and then.

MURROW: Well, Bob, where have you been since our paths crossed at the political conventions this summer, and where are you going next?

CONSIDINE: Well, Ed, let me see. I took part of the family to Hawaii right after San Francisco, and, believe me, it was wonderful. And then went up to Canada for a board meeting of that Mutual of Omaha you mentioned, but I've got a great trip coming up. Millie and I are going to the Olympics

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in Melbourne by way, I hope, of the northern route, Tokyo, Hong Kong, Manila - down that way and then back to Fiji and Hawaii again. Sounds good.

MURROW: It certainly does, but don't you have to go all the way to the Bronx first and either to Brooklyn or Milwaukee for the World Series?

CONSIDINE: Oh, I sure do. Naturally, I have to go to the Bronx because it's the home base of the New York Yankees, the greatest team of all time, and I don't know where I'm going for the National League end of the World Series, Ed. I have been covering the series since 1933 and this ought to be an especially good one. The Yankees, by the way, are rooting for the Milwaukee Braves, rather than for the Dodgers, and for a very simple and materialistic reason. There are about 12,000 more seats to be sold in Milwaukee than at Ebbetts Field.

MURROW: Tell me, Bob, have you gathered the whole clan Considine together tonight?

CONSIDINE: Yes, I have, Ed, and I'd like to show them off, if I may.

MURROW: Bob, that porch looks as though it were attached to one of those old Jersey shore hotels.

CONSIDINE: Well, it looks somethihg like a hotel in the summertime, Ed. The leaves are beginning to burn but it's a nice old joint. It was built in the 1890's and has

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Ed, you know Millie.

MURROW: Yes. Good evening, Millie.

MRS. CONSIDINE: Good evening. How are you?

MURROW: Fine, thank you. Millie, in the last few years I've been seeing your by-line in print more and more. Do you consider yourself a reporter, columnist or travel editor?

MRS. CONSIDINE: Well, more of a columnist, I'd say, Ed. I write a column in the Diplomat Magazine and the Morning Telegraph, and my new adventure is a travel advertising column in The New Yorker and Newsweek magazines. It's called "Having A Wonderful Time," and I'm having a wonderful time writing it. Last week when I wrote about the fabulous trip around the world to be made by the United States Ambassadors of Fashion, Imade it sound so good I'd like to go myself.

MURROW: How did you get into this business anyway?

MRS. CONSIDINE: Oh,goodness. Bob and I studied journalism together at George Washington University and then I sort of got married and started establishing a family, and then about three years ago, the editor of Diplomat Magazine asked me if I would like to write a column and I said yes. That led to all the rest of it.

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MURROW: Didn't you two recently celebrate your 25th Wedding Anniversary?

CONSIDINE: We sure did, Ed, a great day in our lives.

MRS. CONSIDINE: It was just two months ago tonight. Would you like to come into the dining room and see some of my loot?

MURROW: Oh, certainly.

MRS. CONSIDINE: Fine. Well, there were 220 guests here that night for dinner and every one of them brought silver and this is a very small percentage of it, what you see here. I think maybe this is my favorite because this was given to us by our oldest and best friend, Sanford Newman. But while you're here, Ed, I'd thought maybe you'd be interested in this collection of beltware here. This house is 50 years old and it belonged to four families only. The belt was here the first time and when the first family sold it, they presented the belt to the house and it has gone to all four families that have lived here and I'm very proud to have it. I think they're very pretty.

MURROW: That one on the left looks like my old friend, Considine.

MRS. CONSIDINE: The one on the left is dirty.

MURROW: Bob told me that the whole family would be at home tonight. Where are the children?

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MURROW: That one on the left looks like my old friend, Considine.

MRS. CONSIDINE: The one on the left is mine.

MURROW: Bob told me that the whole family would be at home tonight. Where are the children?

MRS. CONSIDINE: They're in the playroom. Why don't you go in and meet them with Bob.

MURROW: Good.

CONSIDINE: Come on, Ed, I'll take you in. I've got 'em in here strapped up and bound and gagged, I think. Hi ya, kids!

CHILDREN: Hi, Dad.

CONSIDINE: What are you doin'? Ed, I want you to meet Debbie.

MURROW: Good evening, Debbie.

DEBBIE: Good evening.

CONSIDINE: This is Mike.

MIKE: Good evening, Mr. Murrow.

MURROW: Evening, Mike.

CONSIDINE: The military khaki here is Barry Considine.

BARRY: Good evening, sir.

MURROW: Good evening, Barry.

CONSIDINE: And this character is Dennis.

DENNIS: Good evening, Mr. Murrow.

MURROW: Now let me see if I can remember. Your dad gave me a briefing on all of you. Debbie, I think he told me that you are the musician of the family. Is that right?

DEBBIE: Yes, I play piano and I was in three recitals.

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DEBBIE: Good evening.

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MIKE: Good evening, Mr. Murrow.

MURROW: Evening, Mike.

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BARRY: Good evening, sir.

MURROW: Good evening, Barry.

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DEBBIE: And I like dancing.

MURROW: Oh, good. Do you practice very much?

DEBBIE: Yes.

MURROW: Now, Mike, I think your dad told me that you just finished your service in the Marines. Is that right?

MIKE: That's right. And right now I'm going to Columbia University.

MURROW: What was your outfit in the Marines?

MIKE: Well, I was a seagoing Marine for a while. I was in a line company and I ended up as an MP at the Brooklyn Navy Yard.

MURROW: And what are you studying at Columbia?

MIKE: The basic freshman courses.

MURROW: Oh, yes. Now, Barry, you're a military man now, I can see from that uniform. Where are you?

BARRY: I'm at Valley Forge Military Academy, sir.

MURROW: Do you like it?

BARRY: Yes, sir.

MURROW: Do you have to make your own bunk?

BARRY: Yes, sir.

MURROW: How's the chow?

BARRY: Fine. Now, let's see about Dennis. Dennis, I was told That you're the expert on guns. Is that right?

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MURROW: Do you just happen to have any handy?

DENNIS: Yes, sir.

CONSIDINE: We always keep loaded guns in the playroom, Ed.

DENNIS: Well, Ed, this rifle I have here is a 28 shotgun. I use this when I go hunting with Ben Wright. We shoot pheasant.

MURROW: Oh, yes. 20-gauge, is it?

DENNIS: Yes, sir.

MURROW: You have to be pretty accurate with that.

DENNIS: This rifle I have here is a 22 calibre. I use this when I'm shooting targets down at the Allenhurst Police range. They have a range down there in the cellar.

MURROW: Uh, huh. Are you pretty good with it?

DENNIS: Well, I don't think so. I like it a lot but I'm not so good at it.

CONSIDINE: Amazingly good, Ed, if I may break in here. I don't know where he got the gun business from. I wouldn't shoot with a peashooter myself, but you know how it goes.

Ed, there was one thing about Barry here.

MURROW: I was just noticing how he sits there.

CONSIDINE: This character is quite a change from when we last saw him a couple of weeks ago. What happened to

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those shoulders that used to stoop over, Barry?

BARRY: They disappeared.

CONSIDINE: And how do you eat down there? Ed mentioned the grub. How do you appear at table?

BARRY: It's easy when you do it. You sit like this. There isn't anything to it.

CONSIDINE: They want the food to go straight down, Ed. I wanted to thank Lt. Gen. Baker down at Valley Forge for letting Barry come home for this auspicious occasion, Ed.

MURROW: Well, thanks very much to all of you. Bob, I hope we haven't lost Millie.

CONSIDINE: No, Ed, we'll go in there in just a second. Say a nice good night to Mr. Murrow, kids.

CHILDREN: Good night.

MURROW: Good night. Thank you very much.

CONSIDINE: Oh, Ed, I always read where you're winning an award or two. I just wanted you to know that you have no monopoly on this sort of thing, old boy. I was today made a Knight of the Order of the Milk Carton by Purepac. You're an old dairy man; you should know about that.

MURROW: Permit me to congratulate you, Mr. Considine.

CONSIDINE: Thank you very much. Here's Millie in here.

MURROW: Millie?

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CONSIDINE: Thank you very much. Here's Millie in here.

MURROW: Millie?

MRS. CONSIDINE: Yes.

MURROW: In your work you do a lot of traveling. When do you find time to indulge in woman's favorite pastime, shopping?

MRS. CONSIDINE: Oh, Idon't find nearly enough time but Ido manage to bring home souvenirs from all the foreign countries we go to. This house is full ofthem. That's why we got the house - to hold them. Bob is quite an art collector, Ed, in case you didn't know. I brought a few of our pictures down for you to look at.

MURROW: Good.

CONSIDINE: Ed, we believe in collecting pictures done by friends. It's a lot cheaper, I found. This is one by David Niven, the moving picture actor, and I might say this is beginning to look better and better to me through the evening when I point out one particular part of it.

MURROW: I read you.

CONSIDINE: Here's a beautiful thing, Ithink, by Holter. Her work is getting much more popular. She began in her lowly way, didn't she, dear?

MRS. CONSIDINE: Yes, she only started learning during the war and now she commands quite fabulous prices.

CONSIDINE: Do you recognize it, Ed?

MURROW: Yes, I do.

CONSIDINE: Von Dome?

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MURROW: Yes, I do.

CONSIDINE: Von Domer?

MURROW: Place von Dome, Paris; yes.

CONSIDINE: I'd like to be there now. Butour real treasure and one that the Metropolitan is fighting for, is this early Toots Shor. You're a connoisseur, now look at the lines in that thing. Isn't that great?

MURROW: Those are lines, no doubt of that.

CONSIDINE: Tell you how I got this treasure. I've been offered up to 75 cents for it, by the way. I was at an auction of the Urban League and all of a sudden the bidding got up to 110 bucks and I had the appalling tragedy of having an itchy nose just at that time and I scratched my nose and lo and behold the man said, "Sold to that gentleman for 110 bucks."

MURROW: Bob, you've interviewed thousands of people in all ranks all over the world. What would you say was the most memorable interview you've ever had?

CONSIDINE: I'd say an interview with Pope Pius XII, Ed. I have talked to a great many great men but he impressed me with his great wisdom and his charity and goodness, and his realization of what's wrong with this troubled world.

MURROW: What do you consider the strangest assignment you've ever had from INS?

CONSIDINE: I guess by comparison, Ed, it was traveling from Grace Kelly's wedding with all that meringue and glamour over there all the way to Eniwetok, which is 13,000 miles, to cover the H Bomb test, the first deliverable

MURROW: Place von Dome, Paris; yes.

CONSIDINE: I'd like to be there now. Auton real treasure and one that the Metropolitan is fighting for, is this early Toots Shor. You're a connoisseur, now look at the lines in that thing. Isn't that great?

MURROW: Those are lines, no doubt of that.

CONSIDINE: Tell you how I got this treasure. I've been offered up to 75 cents for it, by the way. I was at an auction of the Urban League and all of a sudden the bidding got up to 110 bucks and I had the appalling tragedy of having an itchy nose just at that time and I scratched my nose and lo and behold the man said, "Sold to that gentleman for 110 bucks."

MURROW: Bob, you've interviewed thousands of people in all ranks all over the world. What would you say was the most memorable interview you've ever had?

CONSIDINE: I'd say an interview with Pope Pius XII, Ed. I have talked to a great many great men but he impressed me with his great wisdom and his charity and goodness, and his realization of what's wrong with this troubled world.

MURROW: What do you consider the strangest assignment you've ever had from NBC?

CONSIDINE: I guess by comparison, Ed, it was travelling from Grace Kelly's wedding with all that magnificence and glamour over there all the way to Saigon, which is 12,000 miles, to cover the H Bomb test, the first delivery.

American H Bomb. I got a picture from the Atomic Energy Commission just a couple of hours ago, which is this. I want you to see it. Ed, that's the bomb microseconds after the detonation. It's an incredible thing. We were 50 miles away. This picture was taken from 50 miles away and I just felt like the whole world was falling apart all of a sudden. Blinding light and terrible heat and when it finally took its final shape, it sent 100 miles of fierce radioactivity across the top there. Too bad that man's ingenuity has to be given over to something like this but thank God we've got one, too.

MURROW: Bob, if you could write in 20 seconds the story you would prefer to write tonight for tomorrow's papers, what would it be?

CONSIDINE: Ed, it would be a story about peace. It would be an interview with some organization or with some great human being individual who could guarantee positively that hereafter all the efforts of man would be directed toward peace rather than toward the extermination of the species and if I could go into print and assure people of that, I could say that my career could end at that point. There would be nothing else to say.

MURROW: I think we would all agree with you. Thank you very much, Bob. Thank you, Millie, for letting us come and visit you.

MRS. CONSIDINE: Good night.

MURROW: Say good night to the children, please.

CONSIDINE: Good night.

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CBS TELEVISION

PERSON TO PERSON with EDWARD R. MURROW

Guests: The Duke and Duchess of Windsor

and Jon Whitcomb, Artist

September 28, 1956 -- 10:30 PM

MURROW: Good evening. I'm Ed Murrow. The name of the program is PERSON TO PERSON. It's all live. There's no film.

Tonight in our series of Friday night visits we will drop in first on the Duke and Duchess of Windsor who are staying a few streets away at the Waldorf and then we will go up to Darien, Connecticut, to visit with artist Jon Whitcomb. We will be ready to go in exactly 30 seconds.

(Commercial)

MURROW: Duff Cooper once remarked of the Duke and Duchess of Windsor that they have all the disadvantages of Royalty. If this is so, they have evidently found adequate compensations in a devoted companionship and sharing of mutual interests which has endured for the twenty years of their marriage. The Duchess makes this apparent in the book she has written - THE HEART HAS ITS REASONS - published by David McKay and released this morning. I have read it and I commend it to you. The Windsors spend winters in this country; the rest of the year in Paris. When they're in New York they stay in the

Waldorf Towers here in New York and, as a matter of fact, only arrived this week.

There is the Duchess now. Good evening, Ma'm.

DUCHESS: Good evening, Mr. Murrow.

MURROW: That is a most attractive dress you are wearing.

DUCHESS: Thank you very much. That is praise, indeed, coming from you.

MURROW: Well, this is something on which I have no degree of expertness but we have really been looking forward to this visit for a long time. I'm sure many of your friends have too.

DUCHESS: Yes, they have because today when I went down in the elevator the starter, whom I have known for a long time here at the Waldorf, said, "I'm so glad this is my night off because I can have the visit too," and the same thing happened in the shops today. And, plus that, I know my doctor is watching.

MURROW: Tell me, where is the other half of the Windsor family?

DUCHESS: He is waiting in the living room for you.

MURROW: Duchess, those flowers. I know that is one of your favorite pastimes. Did you make the arrangement?

DUCHESS: Well, I did. They are geraniums which are very, very simple flowers and which I love. I like them

cut and I like them in pots also. We also have them at the mill - a lot around in pots. These I cut. I got them and cut them. This is typically me as an arrangement.

DUKE: Hello, darling, where have you been?

DUCHESS: Hello, here is Mr. Murrow.

MURROW: Good evening, sir. It's pleasant seeing you again.

DUKE: Hello, Mr. Murrow, nice seeing you again.

MURROW: The Duchess has been trying to teach me how to arrange flowers. Do you think you and the Duchess could ever be persuaded to settle down in a city like New York?

DUKE: Well, I believe the Duchess might quite easily. She prefers city life and all that it has to offer for women. I, on the other hand, ever since I was a kid, have always preferred the country. I think better in the country air.

DUCHESS: Well, he has 'aired' many problems, I must say, in the fields.

DUKE: We arrived at quite a compromise now. We have a town house in the famous Bois de Boulogne in Paris and we have a mill not far away and to my great delight it is only a half-hour away.

MURROW: Well, sir, the Duchess was showing her floral arrangements and they seem to me quite professional, but then you are a good hand when it comes to flowers, too,

aren't you?

DUKE: Well, with regard to the mill, the Duchess has always taken care of the interior decorating while I try to make myself responsible for the herbaceous and landscaping part of the exterior. That doesn't mean for a minute that we don't invade each other's terrain - sometimes with slight Mr. and Mrs. sessions, but I must admit that the Duchess can help me far more on the outside than I can help her on the inside.

MURROW: Well, sir, what is it about gardening that is so attractive to you?

DUKE: Gardening is full of surprises. It is a fascinating hobby and a rewarding one sometimes for one's labors. Of course, there are great disappointments because nature has a way of playing terrible pranks sometimes.

MURROW: I don't see the pugs about so I assume this time you have left the dogs at home.

DUKE: No, we didn't bring the pugs this time. We thought they'd be happier running around on the grass in our house in France than spending ten days at sea and two weeks curbed on the sidewalks of New York.

MURROW: Well, it is surprising how you can get attached to them, isn't it?

DUKE: Yes, it is indeed.

But, we brought some pictures of them because we miss them very much and I'm sure they miss us too. Here is a

picture of our youngest pug - Davey Crockett.

MURROW: Davey Crockett? Who named him that?

DUKE: Well, he was born last year in the State of Maine and he arrived in France with that name plus the Davey Crockett suit, coonskin cap and all.

MURROW: Sur, what is that other thing standing on the desk?

DUKE: That is an old Russian Icon. Darling, you had better explain it.

DUCHESS: Well, this was given to me many years ago by someone who said, "it has always brought me luck," and I hoped it would pass it on to me and I think it has.

MURROW: It is always supposed to be facing the door, isn't it?

DUCHESS: Yes, always.

MURROW: You are not by any chance just a bit superstitious, are you?

DUCHESS: Terribly superstitious having been brought up in the South - hats on the bed - things hung on door knobs - number 13 - and breaking mirrors.

MURROW: Have you broken any mirrors?

DUCHESS: Not very large ones.

DUKE: Most of the ones she breaks have been small ones in her handbag.

MURROW: Tell me, did you keep your fingers crossed

when waiting for the reviews on your book?

DUCHESS: Well, I must say this. It was something quite new to me to write a book and it took me two years of quite hard work so I must admit that maybe my fingers are crossed yet.

MURROW: Well, judging from the first reviews I have read you need have little concern. I read THE HEART HAS ITS REASONS and found it very enjoyable and I was particularly impressed with the description of your Grandmother. She was apparently a considerable influence.

DUCHESS: A great influence. She was a wonderful person and she said, I think, a wonderful thing for everybody - "Conscience is like a mirror. You must look into it at least once a day."

MURROW: To project a little, what is important to both of you for the future?

DUCHESS: Well, for me I want to make my husband happy. That's my greatest desire.

MURROW: And for you, sir?

DUKE: Darling, I subscribe to that very charming and gracious thought. Of course, it is the other way around. In regard to our thoughts for the future, it is difficult to make plans for the future. I think if one leads a decent life and acts well the future takes care of itself. There is so much to do in life and so little time to do it in. Right now

we are occupied with the Foundation of the Windsor Awards.

MURROW: Could you tell us a little more about those?

DUKE: Well, the idea of the Windsor awards is for those who win the awards to go between France and Britain, for French and American art students - and by art students I mean painters -- will give them an opportunity of going from one country to another, of having the experience of travel, of working with their associates in the other countries and seeing the great art galleries, and if these Windsor awards which are only in their infancy now will develop and will help some of these young painters' careers in the future, it will be our pride and satisfaction.

MURROW: This is certainly the kind of project to improve international relations.

DUKE: I hope so.

MURROW: Have you ever resolved that dispute as to exactly when you two first met?

DUCHESS: You see, I have a little engagement book and that said we met in 1930. The Duke feels that we met in '31. On the other hand, in 1931 when I saw him at a reception, he made one of those loud whispers for which he is very well known, and he did this (motion) and said, "Haven't I met that person before?"

DUKE: I don't believe it. Anyway, it was before

a long train trip that I made to South America. Don't you remember I was working very hard on learning Spanish at the time. Anyway, darling, let's skip the date. The great thing is that we met.

MURROW: I am sure your memory is better than his by and large, isn't it, Duchess?

DUCHESS: I think so.

MURROW: To get back to the book for a moment, I was fascinated by one paragraph dealing with the worldly subject of "Jacks" and your observation that this is a game "Boys never learn and girls never forget." You must have played Jacks. Have you had a chance to practice?

DUCHESS: I haven't had much chance to practice and don't forget, when I played Jacks I played them on the stone steps of Baltimore, so well known. But, however, if you don't mind having a try at it on a mahogany table---

MURROW: Good.

DUCHESS: You will forgive me if I miss, won't you?

MURROW: Of course.

DUKE: Is that enough?

MURROW: Once more. Try for another thousand.

DUKE: The $64 question?

MURROW: We have no prizes on this show but we will send you a thousand jacks.

DUCHESS: There! Is that enough?

DUKE: I hope you will teach me that game some day, darling.

DUCHESS: I will.

MURROW: Sir, I understand you find a certain degree of pleasure in discovering what for want of a better name we call in this country gadgets. Is that true?

DUKE: Yes, I have always had a passion for gadgets. And especially in America there is a special field for those who are looking for labor-saving and time-saving gadgets. There is one famous hardware store in New York that is a very dangerous place for me. I used to order gadgets by the dozen until the Duchess put her foot down and explained to me that next year the model of that gadget would probably improve so she forbade me to buy any of these until she had approved of them. In fact, a salesman in this store was ordered not to deliver any of my coveted items until she had either accepted or rejected.

MURROW: What else particularly interests you when you're in New York, sir?

DUKE: Me?

MURROW: Yes, sir.

DUKE: Well, take for example the ever-changing face of New York. It may sound morbid, but I am fascinated by the method of demolition in this great city. In fact, I was one-half hour late for a downtown appointment by stopping

the car and watching for a whole half-hour the last walls of an old building in Peter Cooper Village being demolished by one of those iron balls which are manipulated by those men with such skill. If I tried to manipulate one of those balls I would kill myself. Fortunately the demolition contractors have moved to Park Avenue so I don't have so far to go to satisfy my curiosity.

MURROW: Duchess, where have you not been in New York that you would like to go?

DUCHESS: I have always wanted to go to the Empire State-- the building. Unfortunately I can't go because I can't bear heights so that is one thing I haven't visited.

MURROW: What about you, sir?

DUKE: I have been most everywhere in this great city - except in jail.

MURROW: And where in the United States would you like to go?

DUCHESS: I? Well, I have been on the East coast and the West coast. I have never been very much in the Middle West and I really would like to spend a little time in the Middle West.

MURROW: What about you, sir?

DUKE: I have seen many of the old cities in this country but I would love to see San Francisco.

MURROW: Well, sir, to change the subject, do you ever have occasion to discuss what might have been?

DUCKE: Mr. Murrow, I think you must be referring to events of -- the crucial event in my life and our lives in 1936 and wondering whether they have preoccupied our minds since that time. The answer is most emphatically no. We both feel that there is no more wasteful or foolish or frustrating exercise than trying to penetrate the figure of what might have been. But, I do know what has been in the 20 years since we were married. They have been rewarding years, years of great happiness, years of no regrets and years when we have preferred to look to the future rather than over our shoulders into the past.

DUCHESS: David, don't you remember we always said we would never talk about what might have been. In fact I think we arranged that pact on our honeymoon.

DUKE: And it is a pact and a vow we have never broken.

MURROW: I am certainly sorry we are going to have to leave you. It has been very pleasant and very nice.

As one qualified to pass judgment on public speakers, how did you think your wife did this evening?

DUKE: I used to tell the Duchess during the war when there were many speeches that she never stopped talking when she was sitting down but she had stage fright when she

was on her feet. Since she has been sitting down most of the evening I think she has done very well.

MURROW: Thank you very much indeed. Thank you very much and good night.

DUCHESS: Good night.

MURROW: In just a moment we will take you for a visit with the artist Jon Whitcomb.

(Commercial)

MURROW: Jon Whitcomb is a gifted illustrator who makes his living drawing pictures of pretty women. Jon was born in Weatherford, Oklahoma. Lived in Oshkosh and Manitowoc, Wisconsin before going to college at Ohio Wesleyan and Ohio Ostate. Jon Whitcomb's first professional art work was in painting posters of movie scenes and vaudeville acts for a theater chain. For the past 20 years his illustrations and covers have been featured in magazines like COSMOPOLITAN, McCALL'S and dozens of others.

Jon Whitcomb lives and works in this contemporary American house. It's set in about ten acres of wooded, rocky hills of the Darien, Connecticut, countryside.

Evening, Jon.

WHITCOMB: Hello, Ed, how are you?

MURROW: Have you used your swimming pool lately?

WHITCOMB: Not lately, it's getting too cold. Now I'm looking forward to skating on it.

MURROW: You must have a number of friends outside your business who think you have just about an ideal occupation - drawing pictures of movie stars and models.

WHITCOMB: Well, it's loads of fun, Ed, except that sometimes it runs to 18 hours a day.

MURROW: What do you do for a change of pace? You must be able to get away from the drawing board some of the time, don't you?

MURROW: Jon Whitcomb is a gifted illustrator who makes his living drawing pictures of pretty women. Jon was born in Weatherford, Oklahoma. Lived in Oakwood and Montclair. Wisconsin before going to college at Ohio Wesleyan and Ohio State. Jon Whitcomb's first professional art work was in painting posters of movie scenes and vaudeville acts for a theater chain. For the past 40 years his illustrations and covers have been featured in magazines like COSMOPOLITAN, McCALL'S and dozens of others.

Jon Whitcomb lives and works in this contemporary American house. It's set in about ten acres of woods, nearby Mills of the Darien, Connecticut, countryside.

Evening, Jon.

WHITCOMB: Hello, Ed, how are you?

MURROW: Have you made your swimming pool level?

WHITCOMB: Not lately, it's getting too cold. Now I'm looking forward to skating on it.

MURROW: You must have a number of friends and your business who think you have just about, or [illegible] drawing pictures of movie stars and models.

WHITCOMB: Well, [illegible] that sometimes it runs to 12 hours a day.

MURROW: What do you do, you [illegible] must be able to get away from the studio [illegible] time, don't you?

WHITCOMB: Well, I have some hobbies, Ed. One is building things, and the other is music. I have a hot rod over here I'd like to show you. It's a Hammond organ on which I sometimes knock off a ditty or two.

MURROW: Do you listen to records much?

WHITCOMB: Yes, I have a couple of record machines in the house. I listen to that when I work.

MURROW: Could we hear a bit on the organ?

WHITCOMB: How about a little from My Fair Lady?

MURROW: Good.

WHITCOMB: Okay, I'll tear that off. [Plays organ]

MURROW: Very nice. Thank you, Jon. You mentioned building things. Do you putter around in your workshop or are you a practical "do-it-yourself" man?

WHITCOMB: Well, I'm a sort of an amateur "Mr. Fix-it". I can build a few little things. This house wasn't built by me, but I designed some of the things in it, and, actually, this is all pretty new except for this fireplace which was in the original version of the house.

MURROW: Did you design the whole house, Jon?

WHITCOMB: Well, more or less with the architect. Speaking of heating arrangements, here's one I picked up in Istanbul, Turkey, last fall. Farouk has a number of these in his palace. They burn charcoal in those and in the harem they burn incense.

WHITCOMB: Well, I have some hobbies, Ed. One is building things, and the other is music. I have a hobby over here I'd like to show you. It's a Hammond organ on which I sometimes knock off a ditty or two.

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WHITCOMB: Okay, I'll tear that off. [Plays organ]

MURROW: Very nice. Thank you. You're interested in building things. Do you putter around in your workshop or are you a practical "do-it-yourself" man?

WHITCOMB: Well, I'm a sort of an amateur "do-it-yourself". I can build a few little things. This house was built by me, but I designed some of the things in it. Actually, this is all pretty new ground for me. I was in the original version of the house.

MURROW: Did you design the whole house?

WHITCOMB: Well, more or less with the help of a friend specializing in building arrangements. Now, I was in Istanbul, Turkey, last fall. Saw a hobby of mine in his palace. They have characteristic shapes in the Turkish income.

MURROW: Uh, huh. Jon, this home of yours must be a great satisfaction to you, isn't it?

WHITCOMB: Well, I have a lot of fun at it. It's sort of tailored around me.

MURROW: Uh, huh. Tell me this. What do you consider the Jon Whitcomb "do-it-yourself" masterpiece?

WHITCOMB: Oh, I'd say that was a bathroom that's just been finished. But on the way to the bathroom I'd like to show you my guest room.

MURROW: Good.

WHITCOMB: In here is where we park the VIP's when they come to stay. Bed, desk and so on.

MURROW: Very pleasant room.

WHITCOMB: Out there is the swimming pool, and - can you see the flags, Ed?

MURROW: Yes, I can. What are they, Jon?

WHITCOMB: They say "J-O-N-W" reading from top to bottom.

MURROW: Ah, huh. Looks a little chilly out there tonight.

WHITCOMB: Well, I don't plan to go in. Well, let's go over to the bathroom.

MURROW: Good.

WHITCOMB: Follow me right in here.

MURROW: I'm with you.

MURROW: Uh, huh. Jon, this home of yours must be a great satisfaction to you, isn't it?

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MURROW: Good.

WHITCOMB: Follow me right in here.

MURROW: I'm with you.

WHITCOMB: This was just finished a day or so ago. Here we have vertical file medicine cabinets for maximum storage with weighing machine down there. Towels and that sort of thing. Here's a clock I built.

MURROW: Yes.

WHITCOMB: You can see it up there. Here's a flock of electrical outlets. I'm a great big electrical outlet man. I like lots of 'em.

MURROW: Did you design that bathroom yourself, Jon?

WHITCOMB: More or less.

MURROW: Uh, huh. Why so many electrical outlets?

WHITCOMB: Oh, I don't suppose you can have too many. There must be several hundred in this house, but they're very handy.

MURROW: Which is the way to your studio?

WHITCOMB: Straight ahead. I'll take you over there.

MURROW: Good.

WHITCOMB: By the way, Ed, this is part of the electrical system. I've experimented with stage lighting and these are dimmers for the ceiling.

MURROW: Oh, yeah.

WHITCOMB: We can turn them up and down.

MURROW: Um, hm. Jon, I don't think I've seen any of your paintings on your walls.

WHITCOMB: This was just finished a day or so ago. Here we have vertical file medicine cabinets for maximum storage with weighing machine down there. Towels and that sort of thing. Here's a clock I built.

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MURROW: Oh, yeah.

WHITCOMB: We can turn them up and down.

MURROW: Uh, huh. Jon, I don't think I've seen any of your paintings on your walls.

WHITCOMB: Well, I can't find any either. Magazines don't give them back to me. They present them to authors, advertisers. Everybody gets the Whitcomb but me.

MURROW: Who is that standing beside you?

WHITCOMB: This is my Bavarian King Ruppert. I got him in Copenhagen last year. He's about four or five hundred years old.

MURROW: Uh, huh. Made of wood?

WHITCOMB: Yes; all one piece.

MURROW: Uh, huh. Jon, what's the size of this room roughly?

WHITCOMB: Oh, this room's about 20 feet by 40.

MURROW: This is really your studio and workshop. Is that right?

WHITCOMB: That's right. Of course, I've used every bit of this house in my illustrations in one way or another.

MURROW: It seems to me a very uncluttered room for a work room. Isn't that right?

WHITCOMB: Yes, all the - it's been cleaned up for you, let's say. Let's face it. Here is another uncluttered place. This has got files, lights, storage and my secretary.

MURROW: What are you working on now, Jon?

WHITCOMB: Well, I'm doing a piece for COSMOPOLITAN Magazine on Climax TV show, and, on the board, half finished,

is a picture of Mary Carsten. She does the commercials on the show.

MURROW: Well, Jon, aside from a generally good appearance, what do you look for in the models that you use?

WHITCOMB: Well, of course, first of all a girl's got to be pretty. Second, she's got to be something of an actress because unless something goes across that beautiful face, she's no good for me. In the way of an emotion, that is.

MURROW: Do you have some examples of your work there?

WHITCOMB: Yes, I can show you some covers. Here are some of the girls I've painted recently. Shirley Jones and Giselle McKenzie. Can you see them all right?

MURROW: Yes, I can indeed.

WHITCOMB: And over here Susan Hayward, who is also a cover girl, and Elizabeth Taylor.

MURROW: Well, Jon, of all the women you have sketched, which is your favorite portrait?

WHITCOMB: Well, I think my favorite portrait of anything I've done is this picture for The Lighthouse, which is the charity for the blind. This is a poster which they are now using.

MURROW: You said a moment ago that something had to go over the face - some expression. I can understand exactly what you mean.

is a picture of Mary Darsten. She does the commercials on the show.

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WHITCOMB: And over here Diana Hayward, who is also a cover girl, and Elizabeth Taylor.

MURROW: Well, Jon, of all the women you have sketched, which is your favorite personality?

WHITCOMB: Well, I think my favorite personality, anything I've done is this picture for the Lighthouse, where I'm the charity for the blind. This is a person which they can see using.

MURROW: You said a moment ago that something has to go over the face - some expression. I don't understand exactly what you mean.

WHITCOMB: Well, she symbolizes---

MURROW: I've seen that poster all over New York. Jon, what kind of questions do young "would-be" artists ask you most?

WHITCOMB: Well, the first thing every "would-be" artist wants to know is where to go to school to learn to be an artist, and since I didn't go to art school, I find that hard to answer. I tell everybody to go to college and get a personality together.

MURROW: And you didn't go to art school.

WHITCOMB: No, I went to college and got a degree and the thing to do if you're an artist is if you don't sell a picture, sell your personality, and that's the advice I give young artists.

MURROW: Well, every business has its hazards. What's the worst hazard for an illustrator?

WHITCOMB: Being typed in one era, I think. If you don't keep up to date you can easily get in a rut. Then there's that other terrible hazard, Ed, of having to judge beauty contests.

MURROW: What's so hazardous about that?

WHITCOMB: The losers all hate you.

MURROW: All right, who is the most beautiful woman you've ever seen?

WHITCOMB: I think Elizabeth Taylor. I met her

WHITCOMB: Well, she symbolizes---

MURROW: I've seen that poster all over New York. Tom, what kind of questions do young "would-be" artists ask you most?

WHITCOMB: Well, the first thing every "would-be" artist wants to know is where to go to school to learn to be an artist, and since I didn't go to art school, I find that hard to answer. I tell everybody to go to college and get a personality together.

MURROW: And you didn't go to art school.

WHITCOMB: No, I went to college and got a degree and the thing to do if you're an artist is if you don't paint a picture, paint your personality, and that's the advice I give young artists.

MURROW: Well, every business has its hazards. What's the worst hazard for an illustrator?

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MURROW: What's so hazardous about that?

WHITCOMB: The losers all hate you.

MURROW: All right, who is the most beautiful woman you've ever seen?

WHITCOMB: I think Elizabeth Taylor. I've met

last summer on location for Giant. She's gorgeous without makeup.

MURROW: And that's the final test; is it?

WHITCOMB: I should say so.

MURROW: Thank you very much, Jon Whitcomb. Thanks very much for letting us come and visit you this evening.

WHITCOMB: It was nice to see you.

MURROW: It's been very pleasant. Good night, Jon.

WHITCOMB: Good night.

MURROW: We'll be back in a moment.

---

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WHITCOMB: I should say so.

MURROW: Thank you very much, Jon Whitcomb. Thanks very much for letting us come and visit you this evening.

WHITCOMB: It was nice to see you.

MURROW: It's been very pleasant. Good night, Jon.

WHITCOMB: Good night.

MURROW: We'll be back in a moment.

PERSON TO PERSON with EDWARD R. MURROW
Guests: Admiral and Mrs. Lewis L. Straus
Mr. and Mrs. Eddie Cantor
Friday, October 5, 1956, 10:30 P. M.

MURROW: Good evening. I'm Ed Murrow. The name of the program is Person to Person. It's all live. There's no film. Tonight we'll be going first to the home of the Chairman of the Atomic Energy Commission, Lewis L. Straus and his wife, in Brandy Station, Virginia, and then on to California where that veteran showman, Eddie Cantor and his wife will be waiting for us. We'll be ready to go in exactly 30 seconds.

[Commercial]

MURROW: Lewis L. Straus has spent about one-third of his 60 years in public service. During the first World War he was secretary to Herbert Hoover. In the second World War he was with the United States Navy. Between wars Admiral Straus made his living as a banker. Former President Truman first appointed him to the Atomic Energy Commission in 1946. Later President Eisenhower recalled him, and Admiral Straus has been Commission Chairman for the past three years, the man

in charge of our atomic energy production and research.

Admiral and Mrs. Straus have lived in this house at Brandy Station, Culpepper County, Virginia, for 24 years. They're surrounded by 1500 acres, where they raise Aberdeen Angus cattle. Washington is about 70 miles away.

Good evening, Mrs. Straus.

MRS. STRAUS: Good evening, Mr. Murrow.

MURROW: Good evening, Admiral.

STRAUS: Good evening, Mr. Murrow.

MURROW: Admiral is the proper title; isn't it?

STRAUS: I'm called Admiral and Mr. We'll settle for Mr. tonight.

MURROW: All right, very good, sir. How's business - that is, the nation's atomic business?

STRAUS: Well, it's good. We are successful in our *efforts to strengthen the national defense and now-a-days we're* very active in promoting President Eisenhower's program of Atoms for Peace.

MURROW: Mrs. Straus, do you keep abreast of atomic problems?

MRS. STRAUS: Mr. Murrow, I have no scientific background at all, but my husband does talk to me quite a lot about the peaceful uses of the atom. What it has done and what it can do for humanity, but I never hear anything about the military aspect of the atom because that's very secret. I

in charge of our atomic energy production and research.

Admiral and Mrs. Strauss have lived in this house at Brandy Station, Culpepper County, Virginia, for 24 years. They're surrounded by 1300 acres, where they raise Aberdeen Angus cattle. Washington is about 70 miles away.

Good evening, Mrs. Strauss.

MRS. STRAUS: Good evening, Mr. Murrow.

MURROW: Good evening, Admiral.

STRAUS: Good evening, Mr. Murrow.

MURROW: Admiral is the proper title; isn't it?

STRAUS: I'm called Admiral and Mr. We'll be title for Mr. tonight.

MURROW: All right, very good, sir. How's business - that is, the nation's atomic business?

STRAUS: Well, it's good. We are interested in our efforts to strengthen the national defense and now - of course we're very active in promoting President Eisenhower's program of Atoms for Peace.

MURROW: Mrs. Strauss, do you have [illegible] of your problems?

MRS. STRAUS: No, Murrow, I have no [illegible] background at all. But my husband [illegible] about the peaceful uses of the atom. [illegible] it can do for humanity, but I never hear anything [illegible] military aspect of the atom bomb. That's very [illegible].

wouldn't understand it anyway.

MURROW: I wouldn't either. Mr. Straus, as a young man and your years in the banking business, was there any factor that directed you to science, something that helped you to understand these new problems of atomic energy?

STRAUS: Well, Mr. Murrow, I would say my early introduction to physics as a schoolboy, association with many of the prominent scientists of the day and the intervening years, and then, unfortunately, I lost both my parents as a result of cancer, and I became interested in radioactivity as a means of combating that dreadful scourge.

MURROW: Well, sir, I'm sure that nothing you read as a youngster hinted at the remarkable development you've observed so closely in recent years.

STRAUS: Well, some of the textbooks, Mr. Murrow, I still have. I still have, for example, a book by Dr. Millikan who later became a Nobel Prize winner, in which there are some eight pages on the subject of radiation, and the prediction that some day men would be able to derive energy from the atom. I have - I was looking at it the other day - a textbook on aerodynamics written in 1912 in which the author very bravely states that while weapons might be used from airplanes, they would never, never be dropped on cities. It wouldn't be permitted.

MURROW: Well, it's interesting that you should

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MURROW: Well, isn't interesting that you should

have kept your old school books in the house. Have you saved all the old books?

STRAUS: I've been sort of "pack-wrapped" with respect to books, Mr. Murrow, and I've collected - oh - Bibles, and I've collected books from Washington's library and association items with both Washington and Robert E. Lee. As a Virginian, those two names, of course, are associated with every Virginia boy's education, and I have here a very old book which might be of interest - the oldest book I have. It is a manuscript Bible written in Hebrew in Brak in the Dnes and dated by its scribe in the year 1206. It might interest you. I don't know whether you can see these pages.

MURROW: Yes, sir, we can.

STRAUS: It's unique, among other things, because it is one of the few manuscript Bibles which is illuminated, and in one of these illuminations the scribe has dated the book. That's how we know it was written in 1206, a year when, incidentally, Richard the Lionhearted was a prisoner of war in Austria.

MURROW: Well, I'm sure that the verities in that 700-year-old Bible have not changed. But what is your special interest in Washington and Lee?

STRAUS: Well, Washington was a surveyor in this county at the age of 17 and I own his first survey, the first one he made when he became county surveyor. He surveyed this

have kept your old school books in the house. Have you saved all the old books?

STRAUS: I've been sort of "pack-wrapped" with respect to books, Mr. Murrow, and I've collected - oh - Bibles, and I've collected books from Washington's library and memorabilia items with both Washington and Robert E. Lee. As a Virginian, those two names, of course, are associated with every Virginia boy's education, and I have here a very old book which might be of interest - the oldest book I have. It is a manuscript Bible written in Hebrew in [illegible] and dated by its scribe in the year 1205. It might interest you. I don't know whether you can see those pages.

MURROW: Yes, sir, we can.

STRAUS: It's unique, among other things, because it is one of the few manuscript Bibles which is illuminated, and in one of these illuminations the scribe has dated the book. That's how we know it was written in 1205, a year then, incidentally, Richard the Lionhearted was a prisoner of war in Austria.

MURROW: Well, I'm sure that the vertebra in that 700-years-old Bible have not changed. But what is your special interest in Washington and Lee?

STRAUS: Well, Washington was a surveyor in his county at the age of 17 and I own his first survey. He [illegible] one he made when he became county surveyor. He surveyed this

very property. I have a number of other Washington items. I have hanging on the wall there behind Lee's portrait, a copy, signed by Lee, of his famous farewell address to the Army of Northern Virginia. I also have an item here that might interest you. This is a collection of letters which Lee wrote to Jefferson Davis and there is one letter here which has always appealed to me. It's very short. Perhaps you'd let me read it to you.

MURROW: Please do.

STRAUS: It will indicate why Virginians and Southerners generally revere the memory of General Lee. This letter is dated from his headquarters on the 25th of August 1862, and it is addressed to His Excellency, Jefferson Davis, President of the Confederate States of America.

"Dear Mr. President:

"I send you herewith a letter written by A. A. Tomlinson, an officer of the Federal Army, which was picked up on the road by which they had marched, and which contains some thoughts in relation to the battle near Cedar Run which may be interesting, and which show how they regarded the issue of that engagement."

Then follows this paragraph:

"I would suggest that as the letter is of wholly a private character, that no publicity be given to the name of the writer, though the facts could be made known if you deem

very properly. I have a number of other Washington items. I have hanging on the wall there behind Lee's portrait, a copy signed by Lee, of his famous farewell address to the Army of Northern Virginia. I also have an item here that might interest you. This is a collection of letters which Lee wrote to Jefferson Davis and there is one letter here which has always appealed to me. It's very short. Perhaps you'd let me read it to you.

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"Dear Mr. President:

"I send you herewith a letter written by Lieutenant Collinson, an officer of the Federal Army, which was found on the road by which they had marched, and which contains thoughts in relation to the battle near Cedar Run which may be interesting, and which show how they regarded the issue of that engagement.

"Then follows this paragraph:

"I could express just as intensely as anybody, whatever private character, that no quality was given to a man or to writers, though in the face could be made known to you than

it fit, for its publication would in all probability injure him without materially benefiting us.

I am, very respectfully, your obedient servant, R. E. Lee, General."

This consideration to the officer of the opposing Army, an officer whom we never knew, has always struck me as an evidence of the nobility and knighthood of General Lee.

MURROW: Mrs. Straus, are you a Virginian too?

MRS. STRAUS: No, Mr. Murrow, I was born in New York City as were my parents, and so were my grandparents, but I love it here and everyone around is wonderful to me.

MURROW: Well, then you two don't refight the battle between the States on your historic Culpepper battleground, do you?

MRS. STRAUS: No, but just to keep a kind of balance in the house, I have a collection of autographs of Union generals.

MURROW: Mr. Straus, do you ever bring some of your atomic energy problems home for night work?

STRAUS: Well, Mr. Murrow, I'd like to say that I leave a clean desk, but I don't, and I have a little office here in which I do my work. Perhaps you'd like to see it. It's just down the hall.

MURROW: How do you juggle the matter of atomic problems and farm details, the cattle and the rainfall, and

it fit, for its publication would in all probability injure him without materially benefiting us.

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MURROW: How do you judge the matters of atomic problems and form details, the media and the public?

the crops and so forth?

STRAUS: Well, I happen to have a very excellent superintendent, a young graduate of Virginia Polytechnic Institute. This might interest you, Mr. Murrow. This is an heirloom. It hasn't been an heirloom very long. I got it on Christmas from President Eisenhower. It's an original Eisenhower. He painted it in Denver perhaps a year ago.

MURROW: What colors---

STRAUS: You can see his initials here, I believe---

MURROW: Yes.

STRAUS: ---at the bottom of the painting.

MURROW: What colors did he use, Mr. Straus?

STRAUS: Well, they are earth colors in the foreground, a brilliant blue in the sky, and I think you can see the snow in the mountains.

MURROW: Yes. We're on the way to the study now, are we?

STRAUS: Yes, the first door here on the right. This little room in which I keep some of the accumulations that have piled up during 60 years of work and play. They're matters of no intrinsic value in the main, although, of course, to me they're priceless.

MURROW: And you don't have an armed guard or a studied face to protect your briefcase secrets?

STRAUS: Well, I'm very careful not to bring any

the crops and so forth?

STRAUS: Well, I happen to have a very excellent superintendent, a young graduate of Virginia Polytechnic Institute. This might interest you, Mr. Murrow. This is an heirloom. It hasn't been an heirloom very long. I got it on Christmas from President Eisenhower. It's an original Hitchcock. He painted it in Denver perhaps a year ago.

MURROW: What colors---

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STRAUS: Well, they are earth colors in the foreground, a brilliant blue in the sky, and I think you can see the snow in the mountains.

MURROW: Yes. We're on the way to the study now, are we?

STRAUS: Yes, the first door here on the right. This little room in which I keep some of the memorabilia that have piled up during 50 years of work and play. They're matters of no intrinsic value in the world, although, of course, to me they're priceless.

MURROW: And you don't have an urge, Mr. Straus, to put on a troubled face to protest your brilliance, sir?

STRAUS: Well, I'm very careful not to brag on

really secret matters down here. Here I do mostly family work and farm work. I do have one interesting item on the wall here. I'm very proud of it. It's a draft of President Eisenhower's historic "Atoms for Peace" speech which shows his delineations and the changes that he made in it. This is the speech that he delivered on December 1953 to the General Assembly of the United Nations and I am very proud to have had some part in the making of that historic event.

MURROW: He did a lot of editing himself, didn't he?

STRAUS: It's practically entirely his work.

MURROW: Is that a picture of the President I saw there?

STRAUS: No, that is a picture of President Hoover. Herbert Hoover.

MURROW: Do you still see him occasionally?

STRAUS: I see him as often as I can. He has been practically a father to me. He's been my friend and patron for 40 years. I consider him the greatest man I know. He's a man who has met with triumph and disaster with complete serenity and there are millions of people alive in Europe and in the Middle East today who owe their lives to him.

MURROW: Well, Mr. Straus, in your Belgian relief work with Mr. Hoover, your years in banking and now in atomic energy, what has given you the most satisfaction in your public and private careers?

STRAUS: Well, Mr. Murrow, I'd like not to give you a "corny" answer to that. Would you remind if we rejoined Mrs Straus, and perhaps I can think about a proper answer to it. I would say that perhaps what has given me the most satisfaction is to be able to contribute in some small measure to the defense of the country, and now, particularly, to assist the President in his program of Atoms for Peace and the development of the peaceful uses of atomic energy.

MURROW: Mrs. Straus, have you experienced any big difference in your life with the changes in your husband's work?

MRS. STRAUS: No, Mr. Murrow, no big changes. He always worked terribly hard at any job and when he's not working, we can have fun together wherever we are.

MURROW: Well, Mr. Straus, I take it that by and large you are optimistic about the future and the atom. Is that right?

MR. STRAUS: I am, Mr. Murrow. If I were not, this job would be intolerable not only for me but for all of us who are engaged in it. I believe that when a benign providence placed this great force in the hands of men, it was for the peaceful uses, and I believe that eventually it will not be used any longer in warfare.

MURROW: Thank you very much, indeed, Admiral Straus, I must call you Admiral out of habit, and Mrs. Straus

STRAUS: Well, Mr. Murrow, I'd like not to give you a "corny" answer to that. Would you remind if we rejoined Mrs. Straus, and perhaps I can think about a proper answer to it. I would say that perhaps what has given me the most satisfaction is to be able to contribute in some small measure to the defense of the country, and now, particularly, to assist the President in his program of Atoms for Peace and the development of the peaceful uses of atomic energy.

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MURROW: Thank you very much, Admiral and Mrs. Straus. I must call your Admiral out of hock, and thank you.

for letting us come and visit you tonight. It has been very pleasant indeed.

STRAUS: It was a great pleasure to have you, Mr. Murrow, and I hope that we will see you soon again.

MURROW: Thank you, sir, very much indeed. Good night.

STRAUS: Good night, Mr. Murrow.

MURROW: Good night, Mrs. Straus.

MRS. STRAUS: Good night, Mr. Murrow.

MURROW: Good night, Thank you again. In just a moment we'll take you for a visit with Mr. and Mrs. Eddie Cantor.

[Commercial]

MURROW: A banjo-eyed minstrel man named Eddie Cantor has been clowning before audiences for 48 years making famous such songs as "Making Whoopee," "If You Knew Susie," and "Ma, He's Making Eyes at Me," and a few hundred others. He's done just about everything there is to do in show business. It would be pretty hard to find somebody who has not seen or heard Eddie Cantor or felt the influence of his charitable work.

Eddie grew up on the Lower East Side of Manhattan. Was orphaned at the age of 2. When he was 14 he fell in love with a neighborhood girl. Her name was Ida Tobias. They've been happily married for 42 years and I've heard it mentioned they have five daughters.

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STRAUS: It was a great pleasure to have you, Mr. Murrow, and I hope that we will see you soon again.

MURROW: Thank you, sir, very much indeed. Good night.

STRAUS: Good night, Mr. Murrow.

MURROW: Good night, Mrs. Straus.

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Eddie grew up on the Lower East Side of Manhattan. He was orphaned at the age of 5. When he was 14 he ran away from home with a neighborhood girl. Her name was Ida Tolins. They've been happily married for 42 years and I've heard it said that they have five daughters.

This is the house where Eddie and Ida Cantor have been living for the past four years. It's a white frame bungalow high up in Beverly Hills, California.

Good evening, Eddie.

CANTOR: Good evening, Ed.

MURROW: How are you?

CANTOR: I'm fine and I wish you were here on the patio tonight of our home. It's just as pleasant as if you were a resident of Brooklyn.

MURROW: Tell me, what's the volume you're poring over?

CANTOR: Well, this is a script of a piece called "Eisman and Son" which I'm doing for Playhouse 90 on your CBS network in two weeks - two weeks from last night.

MURROW: Well, isn't this somewhat of a departure for you, dramatic acting?

CANTOR: Yes, it is, but it's a challenge and I'd like to do it and I think when a person has reached almost the age of 65, he ought to start thinking about his future, you know.

MURROW: Well, we're always glad to hear of a novice getting a real break. How do you like this new career?

CANTOR: Well, it seems all right with the exception of learning a lot of words. There are 112 pages here which I must memorize because it is live, you know. It's live

and it might be the death of me.

MURROW: Then we won't see you clapping your hands and skipping around. Tell ---

CANTOR: Oh, you mean this stuff.

MURROW: Yes. Tell me, how did you happen to develop that style?

CANTOR: Well, it was, eh - as a matter of fact, it was just nervousness. When I started to sing - this wasn't the song but this will give you an idea. I started like "If You knew Susie like I know Susie, Oh, Oh, Oh, what a girl...." And Gus Edwards, my first boss, he actually said to me, "Cantor, it's a good idea because you're running up and down. It's much harder to hit a moving target, you know."

MURROW: Well, Eddie, it was nice to meet Susie again, but what about Ida?

CANTOR: Oh, you mean the Duchess?

MURROW: Yes.

CANTOR: I think you'll find her in this room here. Here is ever-loving Ida right now.

MURROW: Good evening, Mrs. Cantor.

MRS. CANTOR: Good evening, Mr. Murrow.

MURROW: Where are your daughters?

MRS. CANTOR: Oh, they're scattered around. Two are in New York City and three here. One is in Malibu and one way out.

and it might be the death of me.

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MURROW: Well, Eddie, it was nice to meet Susie again, but what about Idaho?

CANTOR: Oh, you mean the Duchess.

MURROW: Yes.

CANTOR: I think you'll find her in this room here. There is ever-loving the night now.

MURROW: Good evening, Mrs. Cantor.

MRS. CANTOR: Good evening, Mr. Murrow.

MURROW: Where are your daughters?

MRS. CANTOR: Oh, they're scattered around. They are in New York City and there. One is in Nutley and one way out.

CANTOR: Wait a minute. You're talking as if we had six. Is this a surprise?

MRS. CANTOR: No.

MURROW: Well, Mrs. Cantor, how many grandchildren do you have?

MRS. CANTOR: We have four. We have two boys and two girls.

CANTOR: Yeah, we finally got some boys in my family by remote control, Ed, but we got 'em.

MURROW: Well, Mrs. Cantor, what do you do in your spare time now that you no longer have a house full of children?

MRS. CANTOR: Well, I still have a little baby right here that I've got to take care of---

CANTOR: Oh, please.

MRS. CANTOR: And in my recreation I knit. I paint a little. I shop a little. I have this household to take care of.

CANTOR: She paints quite a bit. She's being very modest. Her room is full of paintings which she's done, Ed.

MURROW: Well, Eddie, I remember not too long ago somebody saying you look like a man of 40 and act like a man of 20. Where do you get all this energy?

CANTOR: Well, I haven't got as much energy as I used to have, but who has? Neither have you. But I budgeted my time and my energy. I don't think a fellow like me who is a

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MURROW: Well, Eddie, I remember not too long ago somebody saying you look like a man of 40 and not like a man of 50. Where do you get all this energy?

CANTOR: Well, I haven't got as much money as I need to have, but who has? Neither have you. But I budget my time and my energy. I don't think a fellow like me who is a

"cardiactor" has the right to give somebody 20 minutes when he only deserves 10 minutes, and to see a lot of people which you shouldn't be seeing. You should conserve your energy. And I take a nap every day before dinner. I do a great deal of walking. I do a great deal of reading and I do quite a bit of writing.

MURROW: Now, along with a pretty busy show business schedule, you've turned out - oh, about a half a dozen books. Are you still writing?

CANTOR: Oh, yes. As a matter of record, Ed - if you don't mind, excuse me, Ida - I'd like to take you, Ed, into this room - a room that's meant a great deal to me through the years. As a matter of fact, we have taken 48 years to build this room with all the pictures and everything. And here, very conveniently, is some of the new writing. It's a book called, "Take My Life" which I've done in the last 18 months with Jane Ardmore, a very fine writer, and it's Eddie Cantor, actually, in four parts. The men in my life. The women in my life. The best of my life, and the rest of my life.

MURROW: Well, let's start at the beginning. Who were some of the men in your life?

CANTOR: I've had many men in my life. Gus Edwards, my first boss. Mr. Zeigfield. Georgie Jessel. W. C. Fields. Jack Benny. George Burns. Will Rogers, who has had a great influence on my life. Here's a picture, Ed, of Will Rogers at

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MURROW: Well, let's start at the beginning. Who were some of the men in your life?

CANTOR: I've had many men in my life. One was my first beau. Mr. Kaufman. Georgie Jessel. W. C. Fields. Next beau. George Burns. Will Rogers. Whoever had a great influence on my life. Here's a picture, Ed, of Will Rogers

the Will Rogers Memorial Museum in Claremore, Oklahoma. He was probably the greatest man I've ever known. Certainly the greatest man in show business. And the things that he said were actually timeless. I can recall back in 1918 at the White House in front of President Woodrow Wilson when he said, "Mr. President, Congress will be asking you how you can train an Army so fast. Well, you tell them when you train an Army to go one way, you can do it in half the time." It was just as good as if it were today.

MURROW: Quite true. Eddie, what about the women in your life besides Ida and your daughters?

CANTOR: Besides Ida and my daughters I had a very wonderful grandmother who brought me up. And then, of course, there's the wonderful, lovable, good friend and great comedienne, Fanny Brice. And the gorgeous Marilyn Miller, and Ann Pennington, and the very saintly - you must remember the name, Ed, very well - Henrietta Zole.

MURROW: Yes. And what do you regard as the "best in your life?"

CANTOR: Well the "best in my life" I believe are the things that happened when the curtain dropped. Not at a theater. Not as an entertainer, but the things that I've done - well, as a man.

MURROW: Well, what is the plan for the "rest" of Eddie Cantor's life?

CANTOR: The restof my life, Ed, I'd like to devote to making for a better relationship between people. All kinds of people. All kinds of races and colors. I wouldn't like to leave the scene without seeing a more peaceful world. A more peaceful America. An America that is unified.

MURROW: Well, Eddie, I would like to say this: A whole lot of people have benefited through the money you helped raise for the March of Dimes, War Bonds, United Jewish Appeal, Catholic Charities, Bonds for Israel, just to mention a few of your humanitarian efforts. I'm sure that you could never measure your own satisfaction from that; could you?

CANTOR: No. No, you can't, and yet every day you get a new thrill. Let me point out a picture to you, Ed, on my wall which means so much to me. Here's a picture of me at a boy's camp, Cold Springs, New York, Surprise Lake Camp, 52 years ago this summer. I was sent to this camp by the Educational Alliance of Charitable Institutions and at the campfire I sang my very first song. It was written by George M. Cohan. It went like this. " H-A-double R-I-G-A-N spells Harrigan. I'm proud of all the Irish blood that's in me, And the 'divel' a word a man could say 'agin' me." And I was held over in this camp. All the boys stayed two weeks, I stayed three weeks, and last month - just last month on the very same spot where I sang "Harrigan", they dedicated the Eddie Cantor Playhouse, and it was one of the most thrilling moments of my very young life.

And another thrill. I point to these pictures, Ed, because they're here. There's a picture here of a children's home. I think you might have seen it when you were in Israel. It's between Heifa and Tel-Aviv.

MURROW: Yes, I have.

CANTOR: Eddie Cantor Children's Home, a home of orphans. Most of the children have lost their mothers and fathers and I can recall the last time I was in Israel. Ida and I brought a case of chocolates to this home to deliver to the children. We passed out these chocolate bars and I noticed one little girl in the corner with blonde curls about six or seven with thin, wan face. She hadn't touched her chocolate and I was curious and I went over to her and I said, "Young lady, what can I do for you?" And I heard the two saddest words I ever heard in my life. She said, "Love me." That's all she said. "Love me," and these words have haunted me for many, many months afterwards.

MURROW: I think no one can ever forget that. I remember Ben Gurion saying that "In Israel in order to be a realist you must believe in miracles."

CANTOR: How true!

MURROW: I think perhaps Ida must be thinking we're lost; don't you?

CANTOR: Oh, yes. I think we should go back to the Duchess. She might be through with her jacks now. Ida? Oh,

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CANTOR: How true!

MURROW: I think perhaps it must be children who have done that to you?

CANTOR: Oh, yes. I never wanted to leave the Orphans. She might be there with her long-lost father.

you're not here. Oh, you're here. Ed, this is actually, our living-room, dining-room. Ida and I spend a good part of our evenings in these two arm chairs watching television. We're great television fans. We keep our television set in here and we pull it out thusly and we always thank Frank Folsom who furnished us our television set. And this is our place where we dine. When we have the money we buy food and place it here and we eat. And then we spend a great deal of time, too, sitting here and just reminiscing of our days back in New York on the East Side.

MURROW: Ida?

MRS. CANTOR: Yes?

MURROW: Do you have any formula for getting your husband to relax?

MRS. CANTOR: Oh, no, he hasn't relaxed in years.

MURROW: Well---

MRS. CANTOR: No, I can't make him do that.

MURROW: Well, now that he's home a little more, does he help around the house at all?

MRS. CANTOR: Oh, he makes a pretense.

CANTOR: Don't say I make a pretense, Ida. Ed, I give you my word of honor, in the last couple of months many-a-time I've gone into that kitchen and boiled tea, put in a tea bag and I make my own tea, and it works! Just drop the tea bag in if you don't know, and it colors and take it out when you

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MRS. CANTOR: Oh, he makes a purchase.

CANTOR: Don't say I make a purchase. I'm--

Give you my word of honor, in the last couple of months this time I've gone into the kitchen and broiled a lamb chop and I made my own tea, and it tasted--

MURROW: Is it you don't know, and it pleases and [illegible] you

want.

MURROW: You know, it may be gremlins, but just when you were saying that, something went wrong with the picture. I don't know whether that has anything to do with your veracity or not but it happened.

Eddie, I suppose you always have some memories of the old days down on the Lowest East Side.

CANTOR: Oh, yes. There isn't a day that goes by, Ed, that I don't think about it in some way. The poverty down there. The people trying to eke out an existence. That's why I believe very early in life I wanted to help people, because I know these people from the East Side so well. The immigrants that came over from Russia and Poland and Italy and Germany, and even with all the poverty, they were so happy because of the opportunity which presented itself here. People who became important citizens in industry and in banking and the political field, science.

MURROW: And no one helped them more, or entertained them more than you did, Eddie Cantor, and I think that people that you have never met or heard of are much in your debt, and we are much in your debt and in Ida's for letting us come and visit you tonight. Thank you very much indeed. Good night.

CANTOR: Good night, Ed.

MURROW: Good night, Ida, and thank you again.

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CANTOR: Good night, M.

MURROW: Good night, Ida, and thank you again.

CBS TELEVISION

PERSON TO PERSON with EDWARD R. MURROW

OCTOBER 7, 1956 10:30 P. M.

Guests: Mr. and Mrs. Dave Garroway and family, and, Capt and Mrs. Alf Nilson, and family.

MURROW: Godd evening. I'm Ed Murrow. The name of the program is PERSON TO PERSON. It's all live. There's no film. Tonight we will be visiting first with the Dave Garroways in their New York apartment and then appropriately for Columbus Day we will drop in on Captain Alf Nilson and his family who for the past 34 years have made a Chinese junk their home. We will be ready to go in exactly thirty seconds.

[Commercial]

MURROW: Horn rim glasses, a bow tie and a casual air are the trade marks of David Cunningham Garraway, Jr., star of NBC's television TODAY and WIDE, WIDE WORLD. Dave Garroway started broadcasting as a special events reporter in Pittsburgh about 18 years ago. He moved on to Chicago where he became a disc jockey and then branched out into television. Dave Garroway was born 42 years ago in

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Schenectady. His father's work took the family around the country so much that young Dave went to 21 different public schools and besides learning the three R's and how to talk to a microphone Dave Garroway became something of an expert on such varied matters as golf, astronomy, jazz music and vintage automobiles. Dave Garroway and his wife Pamela live in a three room pent house on top of this building on Park Avenue, here in New York. This was Dave's bachelor quarters for five years until about two months ago when he and Pamela were married. Good evening, Dave.

GARROWAY: Good evening, Ed. Come on in.

MURROW: Who's your friend?

GARROWAY: This is a fellow who came as a house guest and stayed here two weeks under my bachelor cooking.

MURROW: Dave, has this been another of your normally busy weeks?

GARROWAY: Yes, this has been a pretty busy week here come to think of it. I was in Buffalo yesterday and then back to New York this morning . . . [garbled] . . .

Tomorrow we'll be in rehearsal for WIDE, WIDE WORLD and Sunday do WIDE, WIDE WORLD rehearsal and the show. Monday we take the TODAY'S show to New Orleans for a week and we'll be

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MURROW: Just a normal routine week. With that sort of schedule how do you find time for anything not connected with your work?

GARROWAY: I purposely put some time aside, Ed. I think you know the feeling of working with your head all the time and not working with your fingers . . . a kind of physical therapy, so I fool around the old automobiles pretty much. These are some models, some ones that I have seen closely. This is the old Vanderbilt Cup No. 16 . . .

MURROW: Yes.

GARROWAY: And this is my SS 100 Jaguar. I have a real car built to go with it. In fact they are just rebuilding it now . . . [garbled] . . .

This, by the way, over here on the end is a Stutz bearcat, a beautiful thing indeed. And, Ed--

MURROW: Tell me-- excuse me. I was going to ask if Mrs. Garroway is a sports car fan?

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MURROW: Tell me-- excuse me. I was going to ask if Mrs. Garroway is a sports car fan?

GARROWAY: Well, yes, I'd say yes to that. Let's ask the very lady herself. She's right over here. Pamela, this is Mr. Murrow. My wife, Ed.

MURROW: Good evening, Pamela.

MRS. GARROWAY: Good evening, Ed.

GARROWAY: And he wants to meet our children here. This is Paris.

PARIS: Good evening, Mr. Murrow.

MURROW: Good evening, Paris.

GARROWAY: And Mike.

MIKE: Good evening, Mr. Murrow.

MURROW: How are you, Mike?

MIKE: Fine, thank you.

MURROW: Paris, have you decided what business you'd like to go in after school?

PARIS: I think it would be fun to be a veterinarian

MURROW: You do? That's an unusual aspiration for a girl. Do you have any pet animals?

PARIS: Yes, I have quite a few cats and some dogs and a diamond turtle.

MURROW: Well, you have something to practice on, haven't you?

GARROWAY: Well, yes, I'd say yes to that. Let's ask the very lady herself. She's right over here. Pamela, this is Mr. Murrow. My wife, Ed.

MURROW: Good evening, Pamela.

MRS. GARROWAY: Good evening, Ed.

GARROWAY: And he wants to meet our children here. This is Paris.

PARIS: Good evening, Mr. Murrow.

MURROW: Good evening, Paris.

GARROWAY: And Mike.

MIKE: Good evening, Mr. Murrow.

MURROW: How are you, Mike?

MIKE: Fine, thank you.

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PARIS: Yes.

MURROW: How about you, Mike, have you decided on a career?

MIKE: Yes, I would like to be a wild animal trainer.

MURROW: Would you? What is your favorite subject in school, Mike?

MIKE: Workshop and gym.

MURROW: Workshop and gym.

Pamela, a minute ago I was asking Dave if you share his enthusiasm for sports cars?

MRS GARROWAY: Oh yes, very much so. As a matter of fact that is what brought us together?

MURROW: Was it.

MRS. GARROWAY: Well, we got into a deep discussion about different makes of cars and he said, "this one was better," and I said, "no, that one was better," and we haven't settled it yet.

MURROW: Do you two wear the unique clothes that are advertised for sports car driving?

MRS. GARROWAY: Oh, we always wear the most sensible and conservative clothes.

GARROWAY: Ed, I want to emphasize that. Ed, we

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PARIS: Good night, Mr. Murrow.

MIKE: Good night, Mr. Murrow.

MURROW: Good night.

GARROWAY: Yes, about those clothes: Sport car drivers have been known to wear very eccentric clothes on occasion but the true sports fan doesn't depend on trick clothes and fancy get-up. He is interested in the automobile primarily rather than anything else odd and we have had a lot of fun . . . [garbled]. . .

You have to be properly dressed, of course, for most any kind of activity these days and here we are ready to go in our formal, casual, conservative clothes.

MURROW: Restraint in everything, huh, Dave?

GARROWAY: Yes, these are really for antique automobiles.

MURROW: Dave, the bow ties there on the back of the door. How many do you own?

GARROWAY: Well, 300 some odd here. There is another trunk downstairs - enough to last 25 years I figure.

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MURROW: Dave, the bow ties remind me of another one of your identifications, your practice of closing your shows by raising a hand and saying, "peace." Why do you do that?

GARROWAY: You know I don't know. I really don't know how that got started. I know I said "peace" on the radio before television came along and then the first television show I ever did, it seemed only appropriate to raise your hand and then I said "peace." Actually it simply means the nicest thing I can think of to wish anybody. You can interpret it any way you like. There are a half dozen meanings for peace.

MURROW: Dave, what is the toughest part of this tough schedule you keep?

GARROWAY: You know there is a philosopher who said once you must or should do something every day that you don't like to do for the good of your soul and I do two things every day I don't like. I don't like to go to bed and I don't like to get up and I do them both. I have a little help on the getting up over here. Here is a little handle and switch-board we built in. It says all sorts of things automatically for me and finally gets me up. At 3:45 it turns on a Frank Sinatra record to start with and that wakes me half up and then

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at 4:00 o'clock these alarms go off here and I can reach over and shut them off all right and go back to sleep but in about five minutes this clock goes off and after I shut this one off about five minutes later that one way over there goes off and gives the last gasp[?] because you have to get out of bed to stop that one, so it works out very fine that way and here are the switches for the telephones, for the television and for dimming lights if you want to and a lot of things. In the Navy you would call it the CIC - a kind of information center. Our telephone goes down to the answering service which I own and keeps in touch with them. Here is a tape recorder over here. That is for ideas that you get in the night and you are too tired to write things down. You can just talk about them to the tape recorder for the next morning.

MURROW: Tell me, what does New York look like in the dawn's early light?

GARROWAY: Oh gee, New York is beautiful in the early morning, Ed, especially when you get that kind of holy feeling, that purified feeling, of going to work at that hour rather than getting home at that hour. I have often walked to work which is about 20 blocks from here and as Frank Lesser's song goes,"the smell of the rain washed pavement is a beautiful

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thing to see. You feel kind of proud and glad to be alive in the morning at that hour. I do.

MURROW: I'm not sure I envy you, you know, Dave. I wonder if we could go back and join Pamela again, could we?

GARROWAY: Sure, we can.

MURROW: Pamela, was it much of a problem to make a home for a family out of Dave's bachelor quarters?

MRS. GARROWAY: Dave was splendid about it, Ed. He was very brave because he said he would clear out some closets for me to use, to put my clothes in and so forth.

GARROWAY: And I did.

MRS. GARROWAY: He cleared them out and he put them in the middle of the room and I put them into trunks and sent them downstairs.

GARROWAY: And they were still down there so I moved them back up here now and they are all around.

MRS. GARROWAY: In my clothes closet.

MURROW: Is that right? Pamela, were you in the television business before you were married?

MRS. GARROWAY: Well, around it, Ed, I'd say. I was production coordinator making television film commercials quite a while and I was an actress and I had my own radio show but

thing to see. You feel kind of proud and glad to be alive in the morning at that hour. I do.

MURROW: I'm not sure I envy you, you know, Dave. I wonder if we could go back and join Pamela again, could we?

GARROWAY: Sure, we can.

MURROW: Pamela, was it much of a problem to make a home for a family out of Dave's bachelor quarters?

MRS. GARROWAY: Dave was splendid about it, Ed. He was very brave because he said he would clear out some closets for me to use, to put my clothes in and so forth.

GARROWAY: And I did.

MRS. GARROWAY: He cleared them out and he put them in the middle of the room and I put them into trunks and sent them downstairs.

GARROWAY: And they were still down there so I moved them back up here now and they are all around.

MRS. GARROWAY: In my clothes closet.

MURROW: Is that right? Pamela, were you in the television business before you were married?

MRS. GARROWAY: Well, around it, Ed, I'd say. I was production coordinator making television film commercials quite a while and I was an actress and I had my own radio show but

that was in Paris, and an actress agent and several other things.

MURROW: Dave, this Columbus Day reminds me that you once sailed the ocean blue, didn't you? Do you have any fond memories?

GARROWAY: I sailed the ocean and I was blue. Yes, that's exactly right. We took off from Harvard Communications School on graduation and I got rush orders - the only guy in the class to get emergency orders to go to the Pacific coast, on a mine sweeper, USS Devastator which I could picture tugging at the lines at the dock getting read to go out. When I got there I went down to the waves[?] where I expected to find the Devastator tugging at the lines and all I found was the keel. They had laid the keel a week before I arrived, so I had eight months of waiting. During that time in fact I got a job working on my own ship and finally we got under way - eight months later and I was sea sick promptly in San Francisco harbor, not even outside, and stayed sea sick for seven months and they finally put me ashore in Hawaii where I settled down to a peaceful existence during the war.

MURROW: Dave, do you have any new projects in the works, gadgets or otherwise.

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MURROW: Dave, do you have any new projects in the works, gadgets or otherwise.

GARROWAY: Yes, Ed, I know about a project that I am very interested in called THE FUND FOR PSYCHIATRIC RESEARCH. This is a Fund mostly for research rather than the treatment for mental diseases. As you probably know, the number of mental patients in this country is overwhelming today, over half of all hospital beds are occupied by mental patients and for every one in a hospital there are about six or seven outside who should be in a hospital but there simply isn't room for them and this is caused a great deal by lack of knowledge of mental conditions, so if we can get money for research we will not only cure the permanent load but ease the temporary one as well and that is why I am so interested to get money for psychiatric research.

MURROW: Well, much good luck to you, Dave Garroway. Certainly it is an important project.

Thank you, Pamela, and will you say good night to Paris and Mike, Dave.

GARROWAY: Sure will.

MURROW: Thank you very much, good night.

GARROWAY: Good night.

MRS. GARROWAY: Good night.

MURROW: In just a minute we will take you for a visit on a Chinese junk.

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MURROW: Well, much good luck to you, Dave Garroway. Certainly it is an important project.

Thank you, Pamela, and will you say good night to Paris and Mike, Dave.

GARROWAY: Sure will.

MURROW: Thank you very much. Good night.

GARROWAY: Good night.

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[Commercial]

MURROW: Captain Alf Nilson read a book about 45 years ago and it changed his whole life. The book was, "Captain Joshua Slocum Sailing Alone Around the World." Alf Nilson who is now 60 years old never got to go around the world but he did the next best thing. He sailed up and down the Pacific in a Chinese junk and he liked it so much that he bought the AMOY and made the boat his permanent home. That was some 34 years ago. Since then Captain Nilson and the AMOY have sailed about 40,000 miles. The crew, for the amain part, was his wife Rita and their sons. In recent years the AMOY has hugged the New York shoreline so that Captain Nilson, who is a WOR radio engineer can commute more easily to work.

This is the AMOY, home of the Nilsons, anchored in an inlet off Long Island sound. The junk is 68 feet long, has red and green trim, red sails and a pair of eyes painted on the bow. Evening, Captain Nilson.

NILSON: Good evening, Mr. Murrow. First Chinese junk you've been on tonight?

MURROW: That's right, or ever for that matter. How's the weather for boating tonight?

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MURROW: That's right, or ever for that matter. How's the weather for boating tonight?

NILSON: Oh, it's delightful tonight on Long Island sound.

MURROW: What happens, do you pipe people aboard a junk?

NILSON: Yes. I don't have real pipes but may I welcome you aboard.

MURROW: Thank you, very much. Tell me just what is the significance of the eyes that are painted on the AMOY there?

NILSON: Well, if you didn't have eyes on your boat the boat couldn't see. You couldn't get a crew or a cargo for your boat. It's such a still evening here I'll throw a rock in the water to ripple it so you can see where the eyes are. This is the bow of our boat and back here is the steering end of our vessel. I might point out that our sails are dark red, dipped in ox blood to preserve them. They last much longer that way. This is the tiller where we do our steering; the rudder on a Chinese junk is the center board. It is raised now and when we go out to sea we lower it and it becomes the keel or the center board.

MURROW: I suppose that even in an ancient junk you need modern instruments when you set dail, don't you?

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MURROW: I suppose that even in an ancient junk you need modern instruments when you set sail, don't you?

NILSON: Well, we don't. We sail very much like Columbus sailed. We have a 24 hour look-out and we have a lead line which is sounding the depth of the water and with those two instruments and a compass we sailed across the Pacific and up this far.

MURROW: Would you recommend this kind of life to others?

NILSON: Yes, I think anyone that wants to get away from cliché living would do very well to get a boat, if they can get a Chinese junk much the better, but we have found it delightful over the 34 years that we've lived on the boat. I raised my family on the boat. I have three sons. One of them is not at home at the present time. He is up in Alaska working as a radar engineer on our Distant Early Warning line but I have two of my boys here. Would you like to meet them?

MURROW: Yes. Your sons must have enjoyed growing up at sea, didn't they?

NILSON: Oh yes, very much. Charles? Charles, my oldest son.

MURROW: Good evening, Charles.

CHARLES: Good evening, Mr. Murrow. How do you do.

MURROW: Don't you ever find the AMOY just a little

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NILSON: Oh yes, very much. Charles? Charles, my oldest son.

MURROW: Good evening, Charles.

CHARLES: Good evening, Mr. Murrow. How do you do.

MURROW: Don't you ever find the ANCY just a little

bit cramped?

CHARLES: Well, I used to but not any more. You see I am living up in Shelton, Connecticut, where I teach instrumental music and I'm living with my wife and my two daughters.

MURROW: Did it take you very long to get accustomed to living on shore after the AMOY?

CHARLES: Well, gradually, after having been raised on the AMOY It takes a little time.

MURROW: For anybody who hasn't a lawn to cut before, [?] but you have one now. Is that right?

CHARLES: Yes.

NILSON: Here is my son Bob. He would cut the lawn if we had one.

BOB: Good evening, Mr. Murrow;

MURROW: Good evening, Robert.

BOB: How are you?

MURROW: Robert, I understand that you are still sea born.

BOB: That's right. I like living on a boat and I like a home that can move around. Of course it is a little confusing sometimes. Once I came home from college and found

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that my home had moved. It took me three days to find them.

MURROW: How far had they gone?

BOB: They had just gone a little way but with the inlets and outlets it was hard to find out just where they were.

NILSON: Mr. Murrow, Bob has made a very interesting cartoon here. This is our boat. We have a real fish under it. At the present time the boys and I are out over just this L- or the crews quarters here.

MURROW: Right.

NILSON: This is the tiller and down in our main cabin is Mrs. Nilson waiting for us and we'll go down there now.

MURROW: Oh, she's down in the main cabin, isn't she?

NILSON: She's in the main cabin.

MURROW: Good.

NILSON: There is our gong that sounded.

I want you to meet Rita - our Admiral.

MURROW: Good evening, Admiral.

MRS. NILSON: Good evening, Mr. Murrow, happy to have you aboard.

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MURROW: Oh, she's down in the main cabin, isn't she?

NILSON: She's in the main cabin.

MURROW: Good.

NILSON: There is our song that sounded.

I want you to meet Rita - our Admiral.

MURROW: Good evening, Admiral.

MRS. NILSON: Good evening, Mr. Murrow, happy to have you aboard.

MURROW: Thank you very much. Tell me, what inspired you to become a sailor like your husband?

MRS. NILSON: In 1924 as a special treat I was taken to see the Chinese junk AMOY in Sheapshead Bay. Immediately I fell in love with the boat and it took me a whole year to realize that if I wanted the boat I would have to take Mr. Nilson along with it so I did.

MURROW: You just--- I think you paid a quarter to you told me to see the boat?

MRS. NILSON: Yes, but I believe in getting my money's worth.

MURROW: So for that you got the boat and the skipper?

MRS. NILSON: Yes, I did.

MURROW: Didn't your family raise any objection to your marrying a man who lived on a boat?

MRS. NILSON: They objected strenuously and it was pretty bad when I was a bride but when I had children it was even worse because they worried that I should raise my children in such an unconventional manner but my theory is that it makes no difference whether you have lived in a home-- a house or a boat, because if you have plenty of love, that makes for

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security, and love.

MURROW: CAptain, those decorations there---
I would like to say something about what Mrs. Nilson just said but she said it so beautifully I don't know what to do. I want to ask you about those decorations. Are they authentic?

NILSON: Yes, they are authentic and they are extremely interesting. These carvings were taken from a temple in China. This is a prayer for rain and a thanksgiving. And, on this side we have the thanksgiving with water running from one dog down to the other, after the rain.

MURROW: Yes.

NILSON: The one on the far side has the dogs with their tongues hanging out; they are thirsty and down in the cage in the bottom they have a small wooden ball that represents "canine" [?] rain drops that they can't get hold of. There is H- . He is the joss of the Chinese junks. Every Chinese junk has either a picture or an image of H- . Our walls are rather interesting. They are murals that were painted by an artist who had 7 inch finger nails. You know in China they allow their finger nails to grow to absurd lengths, to show that they have servants to do their work and this man had 7 inch finger nails. They sharpen the finger tips to the

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stump[?] - then bite them to fill them out[?]. The pallette is the left hand. These nails stick out and they put the colors in the finger nails and make the mixtures in the palms and then paint the picture. There are very fine lines. There are little heads about the size of a quarter that have every hair painted on them.

MURROW: Captain, I think perhaps I should address this question to the Admiral instead of you. Where is the kitchen or perhaps I should say the galley?

MRS. NILSON: Oh, the galley is forward. We shall go there, if you wish.

MURROW: Good.

Captain, ...

NILSON: Let me show you where you are at the present time.

MURROW: Oh, good.

NILSON: Here we are in the main cabin. Incidentally our boat is 20 feet wide so we have a cabin that is 20 feet wide and about 13 feet long. Then we will have to pass through, around corners here, around our bathroom and bunks and crawl through the small space in here and come out in the galley. We will be there in just a second.

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MURROW: Good. Thank you very much.

Mrs. Nilson, how do you manage in this small galley of yours?

MRS. NILSON: Oh, very well. I am quite accustomed to it after 31 years.

NILSON: It is very small and I think I will go on deck and let Mrs. Nilson show the galley to you.

MRS. NILSON: Thanks, dearie. We can use the room. Well, Mr. Murrow, when I first came aboard the boat I found myself out at sea with a very hungry crew and I had never cooked a meal before but I learned all of a sudden, either that or be eaten myself.

MURROW: Well, you can reach everything from that position can't you?

MRS. NILSON: Oh yes, it is very handy. You see when I have guests and sit at the table with them I can reach over to the stove or the ice box without getting up and I can take one course and put it in the sink and then take the second and put it on the table without moving.

MURROW: I wonder if you have any difficulty in raising a family on the boat?

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more fun than difficult. I played with the children. We started with kindergarten until they had to go to school because Daddy had to sleep in the day time and I had to stay up so I played with them in the day time and until they got a little older and were more on their own and then when it would come time to wash and go to bed they would say, "come and get us, Mother," and with three boys and three masts I'll let you guess where they went.

MURROW: Could we climb up above again and see what the rest of the family is up to now?

MRS. NILSON: Yes, you go right ahead and I will follow you.

MURROW: Thank you.

Good evening, again.

NILSON: Good evening.

MURROW: For a moment I thought all three of you had gone up the mast.

NILSON: Mrs. Nilson was right. The boys used to do that regularly.

MURROW: Captain, I meant to ask you this before. What did you do about school when the boys were little?

NILSON: Come on, honey. Well, when the boys were

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MURROW: Tell me, did you ever have any close calls? Did you ever come close to losing your floating home?

MRS. NILSON: Well, we have had many calls but I remember one in particular. We had a very large rock which broke the S- in the galley and the water started pouring in like from a fire hydrant and Mr. Nilson came immediately when I called and he sat on the hole and asked me to bring him hammer and nails and canvas and strips of little wood and things so as a dutiful wife I started out but on the way I stopped to launch the sampan, put the maid and the children and extra clothing [?] . . . and then I got what he needed.

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NILSON: Ever since then Bob calls me the boy on the dike.

MURROW: What is the greatest attraction to this kind of life?

MRS. NILSON: The main attraction?

MURROW: Yes.

MRS. NILSON: Well, people like to go boating and people like to go swimming and people like to travel on their vacation. We just do it all the time.

MURROW: And what is the worst aspect?

NILSON: Storms, Ed. We have to watch the boat and be constantly vigilant to see that it is properly tied up but after 34 years we have discovered some of the secrets. I suppose sometime we will run into something that we hadn't encountered before. We just had an airplane go over our heads.

MURROW: Yes, I can hear it. Are you planning any big trips in the near future?

NILSON: Well, our overall plan is to go through the great lakes and down the Mississippi. That should take us a number of years and then when that is done we may go over to Europe.

MURROW: I should like to be able to go with you.

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MURROW: I should like to be able to go with you.

NILSON: Well, Ed, we'd like to have you.

MRS. NILSON: Be our guest.

MURROW: Thank you very much. Thank you, all the members of the crew and family of the AMOY for letting us come and visit you.

MRS. NILSON: Good night, Mr. Murrow.

MURROW: Good night.

NILSON: Good night.

MURROW: Good night and very good luck to all of you.

NILSON: Thank you.

MURROW: Thank you again for letting us come. Good night.

NILSON: Good night.

MURROW: We will be back in a moment.

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NILSON: Well, Ed, we'd like to have you.

MRS. NILSON: Be our guest.

MURROW: Thank you very much. Thank you, all the members of the crew and family of the AMOY for letting us come and visit you.

MRS. NILSON: Good night, Mr. Murrow.

MURROW: Good night.

NILSON: Good night.

MURROW: Good night and very good luck to all of you.

NILSON: Thank you.

MURROW: Thank you again for letting us come. Good night.

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Guests: Mr. and Mrs. Harry Blackstone,

and Shelley Winters and family.

MURROW: Good evening. I'm Ed Murrow. The name of the program is PERSON TO PERSON. It's all live. There's no film. Tonight we'll be visiting first with Blackstone the magician and his wife and then we will be moving on to the home of Hollywood and Broadway actress Shelley Winters, here in New York. We will be ready to go in exactly 30 seconds.

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month nation-wide tour in Connecticut on Christmas day. When they are not on the road Mr. and Mrs. Blackstone live here at the Royalton Hotel in New York City. It is mid-town and most convenient to Mr. Blackstone's favorite club, The Lambs, Mrs. Blackstone's favorite Fifth Avenue shops and to Broadway. Good evening, Mr. Blackstone.

BLACKSTONE: Good evening to you Mr. --- what is it, Ed.

MURROW: What are you up to?

BLACKSTONE: I'm up to my neck in card tricks. I'm just rehearsing. I'm going on the air for Ed Murrow's show tonight. See these cards?

MURROW: Yes.

BLACKSTONE: They disappear. Clever, hey? And, if you watch them they go this way.

MURROW: I gather it is becoming something of a vogue to wear a hat indoors.

BLACKSTONE: Oh, no, no, no, no, no. I always wear a hat to bed. That's a good gag. I used to wear a cane. See what I mean? You understand that?

MURROW: Yes, I do. Mr. Blackstone, you've been putting on your magic shows for over a half century.

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BLACKSTONE: Well, just about.

MURROW: Are there any towns you have not played in?

BLACKSTONE: Not that I know of. I have played every place, the bus goes, the train moves and, well, the horses and trucks. I love to do tricks.

MURROW: Tell me this, have you ever met anyone who was not interested in magic?

BLACKSTONE: Not yet.

MURROW: How do you explain this interest in magic? What is the fascination?

BLACKSTONE: People like to see what is on the other side of the hill. We've always got that little thought.

MURROW: How long does it take you to learn a new trick?

BLACKSTONE: Oh sometimes a couple of hours - sometimes six years.

MURROW: Six years?

BLACKSTONE: Six years, yes. By that time I throw it away.

MURROW: Do you still enjoy doing your tricks?

BLACKSTONE: I love tricks and I like to work with children. I love to do tricks with children. Look at this one.

MURROW: What are you doing now?

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MURROW: What are you doing now?

BLACKSTONE: A trick. Did I get you on that one? And should I wish to get that - see that?

MURROW: Yes.

BLACKSTONE: Pretty. See the birdies.

MURROW: A bird cage from handkerchiefs. I imagine Mrs. Blackstone must be quite a magician too, isn't she, having watched you work so much.

BLACKSTONE: Oh, she's certainly some magician.

How are you, sweetheart. I want you to meet Ed Murrow.

MRS. BLACKSTONE: How do you do, Mr. Murrow.

MURROW: Good evening, Mrs. Blackstone. Is it true that you know very little about magic?

MRS. BLACKSTONE: Very little, really very little. I know, in fact, nothing.

MURROW: Well, we are in the same class there, but it must be fun to live with a magician, isn't it?

MRS. BLACKSTONE: Well, you live in a state of expectancy, Mr. Murrow. You never know what is going to happen. Sometimes he comes home with his pockets stuffed with rabbits or maybe leading an elephant.

MURROW: What is the most difficult part of

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MURROW: What is the most difficult part of

living with a magician?

MR. BLACKSTONE: Well, I think the most difficult thing is when you send their clothes to be cleaned, Mr. Murrow. There are so many things in the pockets - most anything. Well, there are spools and coins and cards - might even be a nest of hamsters.

MURROW: Mr. Blackstone, are you always prepared to perform?

BLACKSTONE: Always.

MURROW: What do you have in your pockets right now?

BLACKSTONE: Oh, you would ask that silly question. I thought there was something coming up like that. Well, I'll just show you what I have got here. Let me get these geraniums out of here.

MURROW: What is that, a piece of rope?

BLACKSTONE: A piece of rope and a paddle.

MURROW: Yes.

BLACKSTONE: A handkerchief, policeman's badge. I've got some more. Don't run away. A bunch of rubber bands, a deck of cards, and you find those things in my pocket most any time and always.

MURROW: That is sort of the average baggage you

living with a magician?

MR. BLACKSTONE: Well, I think the most difficult thing is when you send their clothes to be cleaned, Mr. Murrow. There are so many things in the pockets - most anything. Well, there are spoons and coins and cards - might even be a nest of hamsters.

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BLACKSTONE: A handkerchief, policeman's badge. I've got some more. Don't run away. A lemon or rubber bands, a deck of cards, and you find these things in my pocket any time and always.

MURROW: That is more of the average baggage you

carry about, is it?

BLACKSTONE: It is.

MURROW: What's the rope for?

BLACKSTONE: Oh, you'd like to see that. Well, I'll just show you what that rope is for. In fact it is to do a trick, evidently being a trickster - and a ring.

MURROW: Yes.

BLACKSTONE: And the rope. This is what you call a George Carter. You take it like this and tie it and knot it, catch it there and there and make it more difficult because it is like getting your shoe laces tied up.

MURROW: Yes.

BLACKSTONE: And you put this through here so it is still more difficult and there you have it all tangled up but watch, watch the trick.

MURROW: Is that a gold ring?

BLACKSTONE: It was one of those rings that hold two people together.

MURROW: Well, the handkerchief I suppose is obvious, isn't it?

BLACKSTONE: Oh yes, very obvious. There's a question for you. I'll do a trick with the handkerchief.

carry about, is it?

BLACKSTONE: It is.

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MURROW: You can do a trick with almost anything, can't you?

BLACKSTONE: Yes, pretty near everything, but watch this one.

MURROW: What else have you got there?

BLACKSTONE: Oh, plenty. What will you have? Oh, here is one for you. I have a little tongue depressor that I fiex up and I put an arrow on this side and the ink ran through it to the other side but what I neglected to do is put it down there but it wouldn't have stayed up here. Catch on?

MURROW: No, I don't, frankly.

BLACKSTONE: That is what I am trying to figure out.

MURROW: I suppose that is a marked deck of cards, is it?

BLACKSTONE: Oh yes, marked on both sides.

MRS. BLACKSTONE: Dear, do the three card trick for Mr. Murrow.

BLACKSTONE: He says these are marked cards. Wait till I get him in . . . [garbled] sometime. Just an ordinary deck of cards and you ask me to do that one with that trick. Well, I'll show it to you.

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MURROW: It's a complete deck, is it?

BLACKSTONE: Well, almost. There's two cards. We've got to find another one. I have got to find that-- there's the deuce. And, here is where I am going to fool you - the three, the two and the ace. Yes. First, I'll show you them again to be sure you know what I am doing. We have an ace, the deuce, and the Trey.

MURROW: Yes.

BLACKSTONE: You put it here, one, two and three. [speaking Chinese] That's the way they talk in China a little. You put the three here and you put the deck of cards on top of the trey and the trey jumps right through the deck. Put the deuce on top and the trey, like that, and it's on the bottom. Put the ace there and put the deuce on top of it like that and there's the ace. No bad, hey?

MURROW: I don't believe it.

BLACKSTONE: I don't believe it myself.

MURROW: Mrs. Blackstone, I don't imagine you ever play cards with him, do you?

MRS. BLACKSTONE: Well, yes, I do, really as surprising as it may seem. We play quite often and really sometimes I win.

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MURROW: Mrs. Blackstone, you must have seen all of your husband's magic repertoire. Which trick do you like best?

MRS. BLACKSTONE: Well, Mr. Murrow, from an artistic standpoint I think the dancing handkerchief is the most beautiful.

BLACKSTONE: Just a moment before you tell that, I've got to go over here, I've got something I want to show Ed in just a second.

MRS. BLACKSTONE: It is where he borrows a handkerchief from the audience and ties a knot in it and returns to the stage and he really brings it to life. He fills it with magic. Quite beautiful, but from a spectacular standpoint there is nothing as beautiful as the "levitation" [?] of course. That is the floating lady. That is the most beautiful.

MURROW: Mr. Blackstone, what was it you wanted to show us.

BLACKSTONE: Well, I want to show you this trick. It is a trick here with a bird in a cage and believe it or not the bird and the cage both will disappear while you are watching it. Wouldn't it be great to have your worries and cares of the day all disappear like this bird cage is going to

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do. Are you watching?

MURROW: Yes sir.

BLACKSTONE: Not bad. I want to show you something else. It's a loving cup and it's dated September the 23rd, 1953, a loving cup given to me by the Lambs Club and I am very proud of it.

MURROW: Oh yes.

BLACKSTONE: I like to show it. This here little jigger is a little thought of a fellow named Craig. It's an Indian rope trick I've done on the stage for many, many years. People say it can't be done but I did it.

MURROW: I'm sure you did.

BLACKSTONE: And over here is something I'm very proud of, a medallion by the Boys Clubs of America.

MURROW: Mr. Blackstone, don't you use rabbits in your tricks any more?

BLACKSTONE: Oh, I use a lot but I'm going to tell you about the medallion before I tell you about these rabbits.

MURROW: Right.

BLACKSTONE: This medallion-- I bring about a dozen or more children on the stage sometimes as high as thirty

do. Are you watching?

MURROW: Yes sir.

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BLACKSTONE: This medallion-- I bring about a dozen or more children on the stage sometimes as high as eight

and they are all holding this bird cage that you see me make disappear just a moment ago.

MURROW: Yes.

BLACKSTONE: And they try to find it. They look all over and they can't find it and I pick out one of the boys and I say, "young fellow, what are you going to be when you grow up?" "Oh, when I get to be about 19 or 20 I'm going to quit school and go to work. I'm going to make a lot of money like my Dad driving a truck." Oh, I say, "you are? What are you going to do young fellow?" He says, "Well, me, I guess I will be a policeman," and I ask another fellow, "what are you going to be?" till I find one that says, "I don't know." I say, "come here, you are the fellow I want to talk to, as long as you don't know now, stick to school, stay in school, get all the mentality you can, all the knowledge you can and you can sell it and you can give it away when you get older and make a lot of money and you"ll still retain that knowledge." Not bad, hey? You are speaking about rabbits. I have given away 148,000 rabbits in my life. Every show that I give I give a rabbit away to some child, a baby rabbit about four weeks old. At times, years ago, I used to give 100 away at matinees. Sometimes I had to give two and three matinees to take care of the crowd.

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MURROW: Are boys more interested in magic than girls?

BLACKSTONE: Oh, a little bit, but still the girls want to know what the other part of the world is doing as well.

MURROW: Mr. Blackstone, down here in the studio I have about 25 technical magicians and like you they do things that I cannot understand and won't even try to understand but with your permission I would like to try to make the two of you disappear. Is that all right?

BLACKSTONE: It's all right with me. Go ahead.

[snaps light]

MURROW: I think I used the wrong signal. It back-fired on me. Can I try again?

BLACKSTONE: Yes, get a magic wand.

MURROW: All right.

[snaps light]

Can you hear me?

BLACKSTONE: I can hear you but I can't see you. Where are you?

MURROW: You can come back now.

BLACKSTONE: Thank you.

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BLACKSTONE: Thank you.

MURROW: Thank you, very much, Mr. and Mrs. Blackstone.

BLACKSTONE: Thank you, Ed Murrow.

MURROW: Thank you very much for letting us come and visit you.

MRS. BLACKSTONE: Good night.

MURROW: Good night.

BLACKSTONE: Good night to you, sir.

MURROW: In just a moment we will take you for a visit with actress Shelley Winters and her family.

[Commercial]

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MURROW: When actress Shelley Winters lived in Hollywood she was described as a tempermental, blonde, perpetual emotion machine but since she left moving making last year to star on Broadway in A HAT FULL OF RAIN, the critics have been far less concerned with her temperment and much more interested in her talents as an actress. Shelley Winters comes from St. Louis, Missouri, moved to Brooklyn when she was eleven. She acted in school plays, worked in the five and ten cent store to earn enough money for dramatic lessons and then started making the rounds of the producers' offices. There were a few Broadway shows and seven years of stardom in Hollywood. Now she's about to open in a new Broadway show, GIRLS OF SUMMER. Shelley Winters lives with her Mother and her daughter Victoria in this building in Manhattan here. It overlooks Central Park, convenient for Victoria to play and convenient for Shelley to get to work on Broadway. Good evening, Shelley.

WINTERS: Hello, Ed.

MURROW: Hello, Victoria.

VICTORIA: Hello.

MURROW: You had a busy day?

VICTORIA: Yes.

MURROW: What did you do, a lot of playing I'll bet.

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VICTORIA: Hello.

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WI-

ber.

VICTORIA: Yes.

WINTERS: She's very tired, Ed. I just kept her up to say hello to you.

MURROW: Shelley, I know most of your days are pretty busy. How's the new play coming?

WINTERS: Coming along fine, Ed. We leave for New Haven Monday and we open Wednesday night.

MURROW: I imagine rehearsals have cut into your home life, somewhat haven't they?

WINTERS: Yes, they have, Ed, but one of the good things about working on Broadway after the play opens I'll be able to spend a lot of time with my little girl.

MURROW: Victoria, what did you have in your mouth, a lollypop?

VICTORIA: Yes.

MURROW: What kind.

VICTORIA: A sucker.

MURROW: Oh, a chocalate. Good. I think your mother is just a little bit proud of you, Victoria. Did she give you all those dolls I saw there a moment ago?

VICTORIA: Yes.

MURROW: What are they?

VICTORIA: Yes.

WINTERS: She's very tired, Ed. I just kept her up to say hello to you.

MURROW: Shelley, I know most of your days are pretty busy. How's the new play coming?

WINTERS: Coming along fine, Ed. We leave for New Haven Monday and we open Wednesday night.

MURROW: I imagine rehearsals have cut into your home life, somewhat haven't they?

WINTERS: Yes, they have, Ed, but one of the good things about working on Broadway after the play opens I'll be able to spend a lot of time with my little girl.

MURROW: Victoria, what did you have in your mouth, a lollypop?

VICTORIA: Yes.

MURROW: What kind.

VICTORIA: A sucker.

MURROW: Oh, a chocolate. Good. I think your mother is just a little bit proud of you, Victoria. Did she give you all those dollars I saw there a moment ago?

VICTORIA: Yes.

MURROW: What are they?

VICTORIA: The dolls here on this table?

MURROW: Yes, that's right.

VICTORIA: ...[garbled]

MURROW: What are they? What are their names?

VICTORIA: This is Doc. Happy.

MURROW: Happy.

VICTORIA: Dopey.

MURROW: Dopey.

VICTORIA: And ...[garbled]

MURROW: ...[garbled]

VICTORIA: And Sleepy. Grumpy.

WINTERS: Sleepy, that's what she is.

MURROW: Victoria, haven't you got a cousin out on the West coast?

VICTORIA: Yes.

MURROW: What's her name? What's her name?

VICTORIA: Alice.

MURROW: Alice.

WINTERS: Alice.

MURROW: Alice. I bet Alice is looking at you right now. Victoria, I think we'd better not keep you dolls up much longer, don't you think?

VICTORIA: The dolls here on this table?

MURROW: Yes, that's right.

VICTORIA: ...[garbled]

MURROW: What are they? What are their names?

VICTORIA: This is Doc. Happy.

MURROW: Happy.

VICTORIA: Dopey.

MURROW: Dopey.

VICTORIA: And ...[garbled]

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VICTORIA: And Sleepy. Grumpy.

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VICTORIA: Yes.

MURROW: What's her name? What's her name?

VICTORIA: Alice.

MURROW: Alice.

WINTERS: Alice.

MURROW: Alice. I bet Alice is looking at you right now. Victoria, I think we'd better not keep you dolls up much longer, don't you think?

VICTORIA: Yes.

MURROW: About time to go to bed?

VICTORIA: Yes.

MURROW: Good night.

WINTERS: Good night, darling.

MURROW: Good night, Victoria. Good night. Molly.

WINTERS: Good night.

MURROW: Shelley, you have come a long way from the days when you worked in a Brooklyn five and ten cents store. Were you as good a sales girl as you are an actress?

WINTERS: I don't think I was really ever a very good sales girl. As a matter of fact when I worked in the five and ten they didn't think I was glamorous enough to be up in the candy counter. I worked in the back in the hardware counter.

MURROW: Somehow I just can't imagine you being the hardware type somehow.

WINTERS: Oh yes, I am very mechanically inclined I have a Do-It-Yourself kit.

MURROW: Have you?

WINTERS: Yes, I have. Would you like to see it?

MURROW: Yes, where do you keep it

VICTORIA: Yes.

MURROW: About time to go to bed?

VICTORIA: Yes.

MURROW: Good night.

WINTERS: Good night, darling.

MURROW: Good night, Victoria. Good night, Molly.

WINTERS: Good night.

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WINTERS: Oh yes. I am very mechanically inclined. I have a Do-It-Yourself kit.

MURROW: Have you?

WINTERS: Yes. I have. Would you like to see it?

MURROW: Yes, where do you keep it?

WINTERS: Right in here. This is the kind of thing, Ed, that I used to sell in the hardware counter, hammer 59 cents. Used to be 29 cents, pliers, etcetera.

MURROW: Inflation everywhere.

WINTERS: As a matter of fact in my new play I have a scene in which I build a lamp from nothing while my leading man is trying to make love to me. It's very amusing - I hope.

MURROW: If Blackstone were there he would make the lamp disappear. You didn't by any chance inherit this talent from your parents?

WINTERS: Not my mechanical talent but I think I did inherit my urge to show business from my mother. She was a singer at the Municipal Opera in St. Louis.

MURROW: Oh yes.

WINTERS: Would you like to meet her?

MURROW: I would very much, thank you.

WINTERS: Mother, this is Mr. Murrow.

MURROW: Good evening.

MRS. SHRIFT: Good evening, Mr. Murrow.

WINTERS: My mother, Mrs. Shrift.

MURROW: Mrs. Shrift, you were in opera, were you?

WINTERS: Right in here. This is the kind of thing, Ed, that I used to sell in the hardware counter, hammer 29 cents. Used to be 29 cents, pliers, etcetera.

MURROW: Inflation everywhere.

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MURROW: Oh yes.

WINTERS: Would you like to meet her?

MURROW: I would very much, thank you.

WINTERS: Mother, this is Mr. Murrow.

MURROW: Good evening.

MRS. SHRIFT: Good evening, Mr. Murrow.

WINTERS: My mother, Mrs. Shrift.

MURROW: Mrs. Shrift, you were in opera, were you?

MRS. SHRIFT: Yes.

MURROW: That must have been a very satisfying career, wasn't it?

MRS. SHRIFT: It was a very short one. My parents didn't approve of the stage in those days.

MURROW: So how soon did you have to leave it?

MRS. SHRIFT: Well, I got married very young and that was it.

MURROW: But you had no objection to Shelley becoming an actress, did you?

MRS. SHRIFT: I had no choice. People-- everyone thought she was an actress at three.

MURROW: Did they, indeed. Shelley, at such a tender age that was a big decision to make.

WINTERS: Ed, when people asked me when I decided to be an actress I really can't remember when I think I-- when I saw my first talking picture, THE JAZZ SINGER, I decided I was going to be an actress and I went ahead with it.

MURROW: Excuse me, I didn't mean to interrupt.

WINTERS: It's quite all right.

MURROW: Do you still remember the first Shelley Winters hit, that is, one in front of a live audience?

MRS. SHRIFT: Yes.

MURROW: That must have been a very satisfying career, wasn't it?

MRS. SHRIFT: It was a very short one. My parents didn't approve of the stage in those days.

MURROW: So how soon did you have to leave it?

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MURROW: Excuse me, I didn't mean to interrupt.

WINTERS: It's quite all right.

MURROW: Do you still remember the first small, sisters bit, that is, one in front of a live audience?

WINTERS: Well, let me think. Yes, I entered an amateur contest -- when?

MRS. SHRIFT: About seven.

WINTERS: Seven years old and I did an imitation of Judy Garland singing YOU MADE ME LOVE YOU. I did that-- remember she did that in some film to a picture of Clark Gable and I imitated her doing that.

MURROW: That was your first great success, was it?

WINTERS: Yes.

MURROW: Do you remember now how that imitation went?

WINTERS: Well, I can try.

MURROW: Good.

WINTERS: No, let me think.

[sings]

Does that sound like her?

MURROW: Does to me. And, so at an early age another star was born. It isn't really that simple in show business, is it? What was the toughest decision you had to make as an actress?

WINTERS: Well, Ed, I think the decision that I

made last year when I decided to leave the comfortable security of Hollywood, lovely climate and the good money and try my luck at Broadway, it's a tough decision to make but I decided that I wanted to be more than a movie actress in the sense that I wanted to be a more facile artist so I took the step.

MURROW: Do you feel the stage is more demanding than the movies?

WINTERS: Well, they have different demands but I must say that after three hours sustaining a role I am much tireder in front of a movie or television camera after eight hours of work.

MURROW: Are you still studying, Shelley?

WINTERS: Yes, I am, Ed. As a matter of fact this summer while I was vacationing I did a great deal of work on my speech.

MURROW: Yes.

WINTERS: As a matter of fact my speech teacher did some tape recordings for me. Her name is ...[garbled] and she teaches in the Actors Studio and if you will bear with me I will show you how I spent my summers.

MURROW: Good.

WINTERS: Here we go.

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MURROW: Good.

WINTERS: Here we go.

[plays tape recorder]

I have an aspirated "T" ...[garbled]

Eternal temptation. Eternal temptation.

A tardy invitation. A tardy invitation.

You see, Ed, I was raised in Brooklyn and I have a dental "T". We have a very good ball club and very bad dental "T's."

MURROW: What exactly is a dental "T?"

WINTERS: It is a speech habit that comes from Brooklyn, of making the "T" in front of the mouth - as in teeth.

MURROW: Would you encourage your daughter to follow in your footsteps?

WINTERS: Yes, Ed, I would. I think that show business is an honorable profession and a very filling one. If she seems to be inclined to go in that direction I would be very glad of it. It not only gives you a great deal of financial security if you are successful at it but it gives you the opportunity to help your fellow man in certain kinds of ways and that makes you a happier person I think.

MURROW: What do you most want for Victoria?

WINTERS: Well, Ed, I think I want a safe world

[plays tape recorder]

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MURROW: What do you most want for Victoria?

WINTERS: Well, Ed, I think I want a safe world

for her and that's why I'm going to say right now that I hope that the Party that is governed by the will of Franklin Delano Roosevelt gets returned to office again in November. I know you didn't expect me to say that, Ed, but I wanted to because I feel that my child will have a better world if that happens.

MURROW: Shelley, on this program anybody says whatever they want to say and somebody has just got some equal time to present the other point of view.

WINTERS: Well, I wanted to say it.

MURROW: Shelley, isn't there a pretty fair degree of security in those long term movie contracts?

WINTERS: Yes, there is, Ed, but like everything good there is sometimes a bad side to it you know because you do a lot of films that you wouldn't do if you were completely free.

MURROW: Yes.

WINTERS: And I spent a lot of years doing Westerns and it is very hard to doa complete characterization when you are acting with a horse and I think I was rather unhappy during some of that time but I don't regret it because it has made me a star and made the public know my name.

MURROW: Well, you will acknowledge that you had

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MURROW: Well, you will acknowledge that you had

something of a reputation in Hollywood as a temperment.

WINTERS: Yes, I will. I admit it. I hope in the future I don't but I will give you an example how it happened. In about the fourth year of my seven year contract I began to study Shakespeare with Charles Laughton. He had a class at night. I was doing a film called SOUTH SEA SINNER and the camera men began to complain that I had rings under my eyes and the head of the studio, Mr. V- , called me in one morning and said, "Shelley, you are not looking well. What are you doing at night?" and I said, "I am studying," and he said, "What are you studying?" and I said, "Shakespeare with Charles Laughton," and he thought it over and he said, "Well, we really don't do much Shakespeare at Universal-International, so please stay home at night."

MURROW: Do you have the same sort of problems with directors?

WINTERS: Yes, I have because you know pictures have short schedules and you don't get enough rehearsal time but I have been lucky enough to work with people like George Stevens, George Cukor and Robert Weiss and then I am very happy because an actress is as good as her director and writer and when I have people like that, of that caliber, I can be pretty

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MURROW: Do you have the same sort of problems with directors?

WINTERS: Yes, I have because you know pictures have short schedules and you don't get enough rehearsals time but I have been lucky enough to work with people like George Stevens, George Cukor and Robert Wise and then I am very happy because an actress is as good as her director and writer and when I have people like that, of that caliber, I can be proud.

good; otherwise I can be not so good.

MURROW: Then the director is more important than most of us think?

WINTERS: Oh, he is always important.

MURROW: Well, Shelley Winters, thank you very much for letting us come and visit you and will you say good night to your mother and charming daughter for us.

WINTERS: I certainly will, Ed.

MURROW: Thanks very much.

WINTERS: Thank you.

MURROW: Good night.

WINTERS: Good night.

MURROW: We will be back in a moment.

[Commercial]

MURROW: Next week from Woodbridge, Connecticut that genial and sizeable sports expert and former football coach Herman Hickman and his wife, and a visit at home with columnist Silvia Porter and her family. She makes the world of finance seem almost easy.

There are some of the people that made tonight's program possible. And now, from PERSON TO PERSON good night and good luck.

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WINTERS: I certainly will, Ed.

MURROW: Thanks very much.

WINTERS: Thank you.

MURROW: Good night.

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PERSON TO PERSON with EDWARD R. MURROW
Guests: Sylvia Porter and Family
Mr. & Mrs. Herman Hickman
Friday, October 26, 1956 - 10:30 P. M.

MURROW: Good evening. I'm Ed Murrow. The name of the program is Person to Person. It's all live. There's no film.

Tonight we'll be visiting first with that financial expert, Sylvia Porter, and then we'll go to visit that sports expert, Herman Hickman.

We'll be ready to go in exactly 30 seconds.

[Commercial]

MURROW: Sylvia Porter is a woman who has been successful in a man's world, the world of business and the reporting of it. She does a daily financial column appearing in nearly 200 newspapers, and she also writes a weekly newsletter. In private life Sylvia Porter is the wife of Sumner Collins, Director of Public Relationsand Promotion for the NEW YORK JOURNAL AMERICAN. Miss Porter's New York outlet is an opposition newspaper, the NEW YORK POST.

During the week Mr. and Mrs. Collins and their

7-year-old daughter, Chris, live in an apartment here in this house in New York's Greenwich Village. They spend most weekends at their country home in Town Ridge, New York.

Good evening, Sylvia.

MISS PORTER: Good evening, Ed, and welcome.

MR. COLLINS: Hello, Ed, how are you?

MURROW: How are you? Sylvia, anything interesting from Wall Street today?

MISS PORTER: Oh, I doubt very much, Ed, if we'll have anything interesting from Wall Street until after the election.

MURROW: Everything is in suspension, is it?

MISS PORTER: Pretty much.

MURROW: Sumner, you and Sylvia work for different newspapers. Does that cause any problem?

MR. COLLINS: Well, not exactly, Ed. Many years ago when we got married, why, we used to have quite a few arguments on various things and these people used to come around the house and I'd say, "Well, it doesn't make any difference what you believe in, one of us agrees with it," but right now we don't have too many troubles. Sylvia specializes in a certain field of writing and she confines her activities to her column and my business - my job with the JOURNAL AMERICAN is right across the board and I'm in editorial, circulation, advertising, the whole works. So we just leave our office at

7-year-old daughter, Christa, live in an apartment here in this house in New York's Greenwich Village. They spend most weekends at their country home in Town Ridge, New York.

Good evening, Sylvia.

MISS FORTUNA: Good evening, Ed, and welcome.

MR. COLLINS: Hello, Ed, how are you?

MURROW: How are you? Sylvia, anything interesting from Wall Street today?

MISS FORTUNA: Oh, I doubt very much, Ed. I don't will have anything interesting from Wall Street until after the election.

MURROW: Everything is in suspension, is it?

MISS FORTUNA: Pretty much.

MURROW: Summer, you and Sylvia work for a Stamford newspaper. Does that cause any problems?

MR. COLLINS: Well, not exactly, Ed. Many years ago when we got married, why, we used to have quite a lot of fights on various things and these people read the paper around the house and I'd say, "Well, it doesn't make any difference what you believe in, one or the other, it's all right," but right now we don't have too many problems. Sylvia specializes in a certain field of writing and she continues her activities in this column and my business - my job with the Federal Government - I get across the board and I'm in politics, actually, and, of course, politics, the whole world. So we just leave the situation

home and go out and have a lot of fun when it's all over. But there is one thing that's nice about it and that is that while her column is in the POST in New York, why in four or five other towns around the country, she's in Hearst newspapers which sort of puts her on the Hearst payroll after all.

MURROW: Sylvia, you work and also run a household. What's the best advice for managing the family finances under these conditions?

MISS PORTER: Well, I'm so glad you asked that, Ed, because you know there are 22 million women in this country who are working, and actually for the first time in history the married working woman outnumbers her single sister. We have created in this country - we, the women - a social and economic revolution in our lifetime, and so it isn't that we have advice, or I have it, it is that we, the women, are creating a brand new world in which we will in turn advise others. For instance, in managing money, men pay the rent and the insurance and the mortgage, and the women pay the food and the clothing bill, and women finance entertainment at home, and men finance entertainment outside, and both of them say, "It's a grand new thing we're doing."

MURROW: Sumner, it must be very convenient to have such a competent budget keeper around the house; isn't it?

MR. COLLINS: Well, she's - budget did you say?

MURROW: Yes.

MR. COLLINS: Well - sorry. The only way I can describe that is a number of years ago she wrote a book with the late J. K. Latchell. The title of the book was "How to Live Within Your Income." After the book came out I read it and I thought maybe I could get a lot out of it. And after I read it I sent her a copy. I thought that maybe she'd get something out of it too.

MISS PORTER: Ah, now wait a minute. What did I tell you when you sent me that book?

MR. COLLINS: She told me that if you really wanted to live within your income, the best way to do it was to increase your income.

MURROW: Sylvia, do you do much work at home?

MISS PORTER: Oh, yes, Ed, in contrast to the old and complicated electronics world in which you live, all I really need to work is a typewriter and paper and pencils, and carbon paper and a clear head and so I do and am quite capable of doing quite a lot of work at home. Let me show you how I actually manage it because maybe some of the people who are having the same problem we have of trying to get a lot of stuff in a single apartment can see how I can get all these work-a-day things into a real New York City apartment. Now, in this closet you might think would be just ordinary clothes and things, but, huh, instead. What you see in this closet are file cabinets. In here are my papers which are precious to me, and

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cabinets. In here are my papers which are peculiar to me.

the typewriter and books. Oh, real austere things like the Federal Reserve Bulletins and the Treasury Bulletins, and actually what I have in here are my brains and so I can work here very comfortably. It's quite clever.

MURROW: You haven't any family skeletons in there.

MISS PORTER: Oh, now wait a minute, before you start talking about the family skeletons, how about meeting another member of the family, our beloved daughter, Chris. Chris, would you come in?

MURROW: Sylvia, those paintings there, do you hang them on the floor normally?

MISS PORTER: Oh, no. Chris, would you like to meet Ed Murrow? There he is.

MURROW: Hello, Chris.

CHRIS: Hello.

MURROW: How are you?

CHRIS: Fine.

MURROW: Good. Nice to see you. We were just talking about the paintings there on the floor.

MISS PORTER: Do you want to go over and join Daddy while I describe it? Now, look, Ed, these are two paintings which we have on loan from the Hammer Gallery because we are considering them. I know you can't tell, but these are two beautiful roses painted by Renoir. A red one and a yellow one. Oh, it's just exquisite! And over here is another one we're

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MURROW: Sylvia, those paintings there, do you hang them on the floor normally?

MISS FORTEN: Oh, no. Oneta, would you like to meet Mr. Murrow. There he is.

MURROW: Hello, Oneta.

ONETA: Hello.

MURROW: How are you?

ONETA: Fine.

MURROW: Good. Nice to see you. We were just talking about the paintings there on the floor.

MISS FORTEN: Do you want to go over and join them while I describe it? Now, look, Mr. Murrow, these are two paintings which we have on loan from the Hanson Gallery because we are considering them. I know you can't tell, but there are two beautiful roses painted by Renoir. A red one and a yellow one. Oh, it's just exquisite! And over here is another one of a

considering. It's a Bevelman. It's one of the originals from the wonderful book of Madeleine and we don't know which so we're sort of living with them for a while, but either way, I'll put you on the spot. Which would you take?

MURROW: Oh, oh. Perhaps since it's bigger, but at least since we haven't color, I think I would have to choose the Bevilman.

MISS PORTER: Oh, he'll love that.

MURROW: Sylvia, it's easy to explain how someone can get fascinated with art, but what gets one interested in this complicated world of finance?

MISS PORTER: Oh, Ed, by asking me that question you're forcing me to date myself because the only answer to that is to tell you that I am one of those millions who are called "depression babies." I entered college at the start of the depression and got out of it in the middle of it and as a result of having my whole life - my whole family's life - influenced by the depression, I was very much interested in economics and I wanted to know why from middle class income we became fairly poor. So I took everything on economics I could find and I really think, Ed, and I really mean it without sounding "corny" about it, that there is just as much drama and romance in a job and income, in security and whether or not you will be able to finance the education of your child as there is, say, in a world series, or a football game, so that's why - the reason I'm

considering. It's a Sevelman. It's one of the originals from the wonderful book of Madeleine and we don't know which so we're sort of living with them for a while, but either way, I'll put you on the spot. Which would you take?

MURROW: Oh, oh. Perhaps since it's bigger, but at least since we haven't color, I think I would have to choose the Sevilman.

MISS PORTER: Oh, he'll love that.

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in economics is my age.

MURROW: Tell me, do you think perhaps we scared Chris away with all this serious talk?

MISS PORTER: I doubt it. Chris is pretty used to serious talk. Let's go over and see. Huh, Chris? Here she is.

MURROW: Chris?

CHRIS: Yes.

MURROW: You spend some time in New York and some other time in the country. Which do you like best?

CHRIS: Well, I'd say I like the country better because, you see, I can ride the donkey there and we go swimming in the summer sometimes and sometimes I feed the chickens and play around with the dogs.

MURROW: Uh, huh. You goto school in New York, though, don't you?

CHRIS: Yeah, I do. And I've got many games and things like that in the country and I don't have to go to school on weekends.

MURROW: That's the clincher; isn't it.

MISS PORTER: Oh, dear.

MURROW: That's the best part about that. Sumner, tell me, are you a country boy at heart?

MR. COLLINS: Well, I guess I am, at heart, Ed. I guess most of us really are, but we have a place up in the country that's lovely and we raise our golden retrievers there and

in economics is my age.

MURROW: Tell me, do you think perhaps we scared Chris away with all this serious talk?

MISS PORTER: I doubt it. Chris is pretty used to serious talk. Let's go over and see. Hub, Chris? Here she is.

MURROW: Chris?

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MURROW: That's the climbing vine's it.

MISS PORTER: Oh, dear.

MURROW: That's the best part about the weekends. Tell me, are you a country boy at heart?

MR. DOLLING: Well, I guess I am, at heart. I guess most of us really are, but we have a place in the country that's lovely and we value our golden heritage that

we do a lot of trap shooting and have tea like in town, and fishing and stuff like that, but, really, I love the city, too, because I am in the newspaper business. It's the most competitive newspaper town in the United States and I happen to be on one of the great papers of the country and it's growing fast; it's exciting and it's a lot of fun to work right around the clock, and it's awful nice to go home to God and the country for weekends, too.

MURROW: Sylvia?

MISS PORTER: Yes.

MURROW: What do you find interests your readers most? Can you tell?

MISS PORTER: Oh, I would say this. I don't think I would use the word "interest". I would say "concerns" them most, Ed, because as I mentioned before, the reason I am what I am, I would also say those of millions who remember the depression, and those for whom 1929 has become a symbol of catrastrophe, worrying most about whether or not in this country we will ever go through the holocaust that was the depression, and I would say that this worry is a good and a sound one because it reflects the determination of this, our, country - that means government and business and labor and agriculture - to never let this catastrophe happen to us again, and I, for one, believe that there will never be a depression, a severe depression, in our lifetime.

MURROW: Well, thank you very much, Sylvia - Sumner. Good night, Chris.

CHRIS: Good night.

MISS PORTER: Good night.

MR. COLLINS: Good night. Thanks for coming to see us.

MURROW: Good night. In just a moment we will take you for a visit with Herman Hickman.

[Commercial]

MURROW: For 30 years Herman Hickman has been one of the biggest men in sports and certainly one of the best liked. Herman Hickman was born 45 years ago in Johnson City, Tennessee. He became an All-American football player at the University of Tennessee. Then he went on to professional wrestling and professional football, and then he coached at Wake Forest, North Carolina State, West Point and Yale.

Herman gave up coaching about four years ago to become a WCBS Television and Radio broadcaster and also a writer for Sports Illustrated.

Herman Hickman and his wife, Helen, live in this red frame house in Wood Ridge, Connecticut. That's on the western edge of New Haven.

Evening, Herman.

HICKMAN: Hey, Ed. How are you tonight?

MURROW: I'm fine, thanks. Herman, I haven't seen

MURROW: Well, thank you very much, Sylvia - Summer good night, Chris.

CHRIS: Good night.

MISS FORTES: Good night.

MR. COLLINS: Good night. Thanks for coming to see us.

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Herman Hickman and his wife, Helen, live in their two-acre house in Wood Ridge, Connecticut. Chris is on the waiting list at Yale.

Evening, Herman.

NICKLAW: Hey, Ed. How are you tonight?

MURROW: I'm fine, thanks. Herman, I haven't seen

your predictions for this week. How about the big games tomorrow?

HICKMAN: Well, there are a lot of big ones all over the country, Ed. I think probably here in the East, West Virginia and Penn State probably is the biggest game. Penn State was great against Ohio State last week, and if they don't slump off, I've got to pick Penn State. And out on the West Coast the big one looks like Southern California and Stamford out at Pao Alto. Stamford is going to the Rose Bowl probably if they can win this one, but I'm going to have to pick Southern California. And, of course, out in the Big Ten Michigan and Minnesota, always the big one. I'm going to have to stay, I think, with Michigan on this one, and, of course, down South Georgia Tech and Tulane. Georgia Tech went along as expected undefeated and I think they will be after tomorrow. Those are four pretty big games all over the country, Ed.

MURROW: Herman, what are those vicious-looking beasts you're holding?

HICKMAN: Well, they're not North Carolina hound dogs, Ed. They're my Mexican Chihuahuas. This is Zero, here. This is my little girl, Zero, and this is Killer. This is the old man. Two mighty fine dogs.

MURROW: Herman, you're a pretty far piece up the road there in New Haven. Do you come in to town to work every day?

HICKMAN: Yes, I come in every afternoon for my

your predictions for this week. How about the big games tomorrow?

HICKMAN: Well, there are a lot of big ones all over the country, Ed. I think probably here in the East, West Virginia and Penn State probably is the biggest game. Penn State was great against Ohio State last week, and if they don't slip off, I've got to pick Penn State. And out on the West Coast the big one looks like Southern California and Stanford out at Palo Alto. Stanford is going to the Rose Bowl probably if they win this one, but I'm going to have to pick Southern California. And, of course, out in the Big Ten Michigan and Minnesota, always the big one. I'm going to have to stay, I think, with Michigan on this one, and, of course, down South Georgia Tech and Tulane. Georgia Tech went along as expected underrated and I think they will be after tomorrow. Those are four pretty big games all over the country, Ed.

MURROW: Herman, what are those vitamins-looking beasts you're holding?

HICKMAN: Well, they're not South Carolina hound dogs, Ed. They're my Medical Officers. This is Doctor Dogs. This is my little girl, Dogs, and this is Gillen. This is the old man. Two mighty fine dogs.

MURROW: Herman, you've a pretty fine glee club in New Haven. Do you come into town to work every day?

HICKMAN: Yes, I come in every afternoon.

WCBS radio program, and, of course, on Saturdays we have our CBS-Television roundup, and that's hitting it six days a week. I can tell you that.

MURROW: Well, that's only part of your work. Where do you do your magazine writing?

HICKMAN: Well, excuse me just a second, Ed. Let me get rid of my puppies.

MURROW: All right.

HICKMAN: Right here, of all places, in the dining room. Of course, this dining room was meant for mighty big men like Toots Shor, and Yogi Berra, Don Ameche and Tom Henrich all piled in together, but here I work because back in the den Helen is usually watching television or doing a little entertaining, or there's too much noise and I can sit here and look over the hills and think I'm back in Tennessee and do a little concentrating.

MURROW: Herman, what do you think of the publicity college football has been getting for the last couple of years?

HICKMAN: Well, it actually hasn't been too good for the most part, Ed. I know that we at Sports Illustrated tried to write on the football practice this summer and during that time I started thinking about a different type of All-American - an All-American theme of what has been gained by what fellows have done after they have graduated from college instead of how they played in college. In the ministry,

in the professions, in the military service, and I kind of hit upon the idea of a silver anniversary, 25 years out, and Sid James and all the editors and all the people at Sports Illustrated have really gone for it and I think we have a wonderful thing lined up for the future. And a great Board of Judges - prominent men all over the country.

MURROW: It sounds like a fascinating idea.

HICKMAN: Oh, it's really great! I would like to show you a little trophy back here that they are going to present on the thing. By the way, some of the colleges have nominated some of the fellows like Nicky Martin from Minnesota who is now at Michigan State. The athletic director, Barry Wood, was nominated from Harvard by the president of Harvard when all of them went around and picked him out.

You remember Helen, Ed.

MURROW: Yes, I certainly do. Good evening, Helen.

MRS. HICKMAN: Good evening, Ed.

MURROW: Herman, is Helen the trophy that you said you were going to show us?

HICKMAN: Well, she's one of 'em, I'll tell you that I think the finest, but this is the trophy right here that will be presented to the 25 men finally selected by the judges of Sports Illustrated picked from all over the country. I think it's a wonderful, wonderful little trophy.

MURROW: It is indeed. Helen, I know Herman is in

in the professions, in the military service, and I kind of hit upon the idea of a silver anniversary, 25 years out, and gid Jones and all the editors and all the people at Sports Illustrated have really gone for it and I think we have a wonderful thing lined up for the future. And a Great Board of Judgement men all over the country.

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You remember Helen, do.

MURROW: Yes, I certainly do. Good evening, Helen.

MRS. HICKMAN: Good evening, Ed.

MURROW: Herman, is Helen the trophy that you were going to show me?

HICKMAN: Well, she's one of them. I'll tell you what I think the finest, but this is the trophy right here. It will be presented to the Sports Illustrated Award by the Judges of Sports Illustrated picked from all over the country. It is a wonderful, wonderful little trophy.

MURROW: It is lovely. Helen, I saw Norman in

big demand as a speaker on the banquet circuit. Does he ever try out his material on you?

MRS. HICKMAN: No, Ed, he doesn't. I've heard those same old stories for so many years, he has to try them out on someone else.

HICKMAN: You know, Ed, they say never to tell a new story. You don't know how the crowd's going to react. Tell an old one as long as it will go and we're still eatin' anyway.

MURROW: Speaking of eating, Helen, how about your own banquet table at home. Is Herman hard to cook for?

MRS. HICKMAN: Oh, he's perfect, Ed, he's the cook. He's his own cook.

HICKMAN: She did a pretty good job selling me on that about 24 years ago and she keeps bragging about my cooking and I guess that I've been doing it about three meals a day all the time and I'm not one of these weekend cooks, you know, who puts on the big chef's hat and fixes up the steak. I work on it morning, noon and night. Of course, I'm a pretty good example of my eating, I guess, with utter disregard for calori content that way.

MURROW: Herman, what's the specialty of the Hickman household?

HICKMAN: Not anything in particular. I like anything, as the old saying goes - anything that won't eat me first.

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MURROW: Speaking of eating, Helen, how about your own banquet table at home. Is Norman hard to cook for?

MRS. HICKMAN: Oh, he's perfect, Ed, he's the cook. He's his own cook.

HICKMAN: She did a mighty good job selling me on that about 24 years ago and she keeps bragging about my cooking and I guess that I've been doing it about three meals a day all the time and I'm not one of those weekend cooks, you know, who puts on the big chef's hat and flies up the stack. I work on it morning, noon and night. Of course, I'm a pretty good example of my cooking, I guess, with those dimples I've collected that way.

MURROW: Norman, what's the specialty of the house - the household?

HICKMAN: Not anything in particular. I like anything, as the old saying goes - anything that wasn't moving when

But I like that big breakfast, Ed. I go for the big breakfast. I know you lived in old North Carolina, boy, where they really served the country ham and the red-eyed gravy and the hot biscuits---

MURROW: And the hominy.

HICKMAN: And the hominy. Boy, that won't hurt you. You bet! I've got a couple of cartoons over here on the wall. In fact, everything in this room is a Willard Mullins original. Talking about eating, here is one when I first came to Yale as head football coach. Willard depicted me - it's titled "The Table Down At Moore's". I'm sitting at the table and there's handsome Dan down below and I'm giving him a mutton chop. Of course, you can see in the background Walter Camp and Frank Hickey. The trouble with that was they were actually only pictures on the wall. They weren't around while I was at Yale. That was the only bad thing about it. And here is one of my most beloved cartoons. This is the Village Green Reading Society. This is something that Willard Mullins did at one of the meetings. The members were the late Grantland Rice, Tim Cohaine, Charles Loftus, Joe Stevens, Red Smith, Frank Graham and, of course, Willard Mullin. This was dedicated in memory of the second annual pilgrimage to New Haven just in time to miss spring practice.

I'd like to show you, too, the uniform over here. We had a uniform in this Village Green Reading Society. Let me

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MURROW: And the honey.

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I'd like to show you, too, the mutton-eyed lamb. He had a mutton in this Village Green Reading Room. Let me

see if I can get in the closet and find the thing. Here was the cap, by the way. That's the old mountaineer with the rifle and the old VGRS on the top. Here is the insignia, Village Green Reading Society. That's the cracker barrel and, of course, the open book and the glasses, and we all had numbers, too, by the way. Very significant, mine said 312, Ed. I don't know just exactly what it meant.

MURROW: Well, at least it's broad enough to carry the three figures, isn't it.

HICKMAN: Well, I think I do anyway.

MURROW: Herman, what kind of reading did you do in the society?

HICKMAN: Well, we all had little original pieces that we did each week, believe it or not, and then as the day wore on we finally (garbled) a little more melancholy and gave a few sentimental pieces. I think the one that Granny Rice liked better than others, he always asked me to give any time I would, was the last lines of Ulysses. Let me see how it goes. "The push-off, my friends, and sitting well in order, smite the sounding (garbled) for my purpose is to sail beyond the sunset in the baths of all the western stars until I die. Maybe we shall touch the happy isles, and see the greater killing soon. It may be that the great Gulf shall wash us down. So much is taken, so much obliged, and although you're not now that strength which in the old days moved Earth and Heaven, that which we are, we are, one equal temper of heroic hearts

see if I can get in the closet and find the thing. Here was the cap, by the way. That's the old mountaineer with the mitt and the old VGHS on the top. Here is the instant, village green Reading Society. That's the cracker barrel and, of course, the open book and the glasses, and we all had numbers, so, by the way. Very significant, mine said 216. I don't know just exactly what it means.

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made weak but high in faith, but strong in will to strive, to seek, to find but not to yield."

MURROW: Wonderful lines.

HICKMAN: It may be more Hickman than Ulysses at this point, I don't know, it's been a long time since I gave it.

MURROW: Helen, do you share this interest with Herman?

MRS. HICKMAN: Yes, I do, Ed.

HICKMAN: She likes the reading society pretty well.

MRS. HICKMAN: I have to listen to them.

MURROW: Herman, what do you remember as your biggest day as a college football player?

HICKMAN: I think probably it was the last game that I was in at college. Tennessee was playing NYU in the Yankee Stadium - a post-season game for charity in New York and I happened to have a pretty good day that day built up by some of the Tennessee press, I guess, but after the game they had decided to put me on some of the All-America teams around New York and they couldn't find a picture of me so they searched all over New York, and, finally, somewhere in Brooklyn they found a picture of a big, fat high school guard and they said, "Well, that will be Hickman." So that's how handsome Herman became an All-American.

MURROW: Thank you very much, Herman. Thank you, Helen, for letting us come and visit you.

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MURROW: Thank you very much, Herman. Thank you, Helen, for letting us come and visit you.

HICKMAN: Sure enjoyed being with you.

MURROW: Good night.

MRS. HICKMAN: Good night.

HICKMAN: Good night.

MURROW: Last week we asked one of our guests what she wanted most for her child. She expressed the hope that the Democrats would be returned to office. Some of our viewers agreed and others disagreed vehemently. I said at that time that the other side would be given equal time. So tonight we've asked Jinx Falkenberg McCrary, one of our guests of last June, to answer that same question.

Jinx, as a mother what do you want most for your children?

JINX: Ed, I want most a peaceful world for my children. And I remember so well in the summer of 1951, Mr. Bernard Baruch took us to SHAPE Headquarters in Paris to meet General Eisenhower and spend the day with him and watch him and his men of NATO at work, and at the end of the day I asked General Eisenhower if he had ever considered retiring, and I said, "You have done so much for your country for so many years. Why do you keep doing it?" He pointed to a picture on his desk and he said, "Jinx, I do it for him, my grandson, and for your sons. And I remember that so well - so many years ago - and I believe that he has all of our children in his heart and his mind and his hopes and I know that he will continue working for us and

HICKMAN: Sure enjoyed being with you.

MURROW: Good night.

MRS. HICKMAN: Good night.

HICKMAN: Good night.

MURROW: Last week we asked one of our guests what he wanted most for her child. She expressed the hope that the Democrats would be returned to office. Some of our viewers agreed and others disagreed vehemently. I said at that time that the other side would be given equal time. So tonight we put the same question to Senator Robert A. Taft, one of our guests of last June. Here is his answer to that same question.

TAFT: Well, as a mother what do you want most for your children?

TAFT: Well, I want most a peaceful world for my children. And I remember so well in the summer of 1941, Mr. Bernard Baruch took me to SHAEF Headquarters in Paris to meet General Eisenhower and spend the day with him and watch him and his men of NATO at work, and at the end of the day I said to General Eisenhower if he had ever considered politics, and I said, "You have done so much for peace and safety for so many years. Why do you keep doing it?" He pointed to a picture on his desk and said, "Taft, I do it for that." My grandson, and for your grandchildren. I remember that so well - so many years ago - and I believe that he has all of our children in his heart and his mind and his hopes and I know that he will continue working for us and

that is why I want our future in his hands.

MURROW: Thank you, Jinx. Thus ends, we hope, with complete equality, our brief political interruption.

We'll be back in a moment.

CBS TELEVISION

PERSON TO PERSON with EDWARD R. MURROW

NOVEMBER 2, 1956 10:30 P.M. EST.

Guests: Ralph Edwards and family, and,

JOE E. LEWIS

MURROW: Good evening. I'm Ed Murrow. The name of the program is PERSON TO PERSON. It's all live - no film. Tonight we'll be visiting with Comedian Joe E. Lewis here in New York and then with Ralph Edwards and his family in Beverly Hills, California. We'll be ready to go in exactly thirty seconds.

[commercial]

MURROW: Joe E. Lewis is probably the greatest night club entertainer of his time. Abel Green of VARIETY has called him a show business phenomenon whose work is his play and vice versa because he is doing what comes naturally. For 32 years now Joe has traveled a half million miles in this country to sing a few songs and tell a few jokes for only about $250,000 a year. Art [?] Comb's book on Joe E. Lewis is called THE JOKER IS WILD and tells us that some years ago when the Friars honored Joe theycouldn't remember a mean thing he had said, an unworthy

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[commercial]

MURROW: Joe E. Lewis is probably the greatest night club entertainer of his time. Most fans of VARIETY have applauded him a show business phenomenon whose work is his story and vice versa because he is doing what comes naturally. For years now Joe has traveled a half million miles in this country to sing a few songs and tell a few jokes for only about [illegible] years. Art Cohn's book on Joe E. Lewis is called THE JOKER IS WILD and tells us that some years ago when the drinks hung on the chandelier, remember a mean thing he has said, an unknown

act he had committed or an enemy he had made. Joe E. Lewis can call about 75 per cent of American big cities his home. As he makes the rounds from city to city he always patronizes the same hotel in each city. Here in New York it is the Warwick, Joe's home, oh, for something like the last 20 years. Evening, Joe. Mr. Lewis, are you there?

LEWIS: Oh yes, Ed. How are you? Nice to see you.

MURROW: Good evening, Joe, how are you?

LEWIS: Oh, you're the only peeping Tom in this country with a sponsor. How are you?

MURROW: Now, Joe, take it easy on me. Remember, I am not in your class and I'm not a night club heckler. How large are your quarters there at the Warwick?

LEWIS: Well, here is my wine celler full of White Heather Scotch right now and I have a couple of boudoirs, a living room and a little swimming pool around the corner too.

MURROW: Joe, tell me, could you sit still for a few minutes while I ask you a few questions?

LEWIS: Oh yes sir.

MURROW: Do youngsters ever ask you for advice on how to handle themselves on a night club floor?

LEWIS: Invariably they do. Now a few years back I

remember I was playing the Lowe's State Theatre right here on Broadway and Danny Kaye was working at the Riviera when Ben Martin owned it.

MURROW: Yes.

LEWIS: And Danny is a nervous kind of a guy. He said, "Joe, you worked there 18 weeks last year. What do you do? I just can't get the grip on these guys?" I said, "Well, Danny, they eat during the first show so just take it easy and the second show they're drunk, so forget it. That's all. It's as easy as that."

MURROW: Joe, you come from a show business family?

LEWIS: Well, yes. You know I had an uncle. He was the only dancer - my Uncle Murray. He danced pretty good but he became a nut on aviation. He jumped out of an aeroplane 15,000 feet in the air.

MURROW: Well, nothing unusual about that, is there?

LEWIS: Well, this is the year-- one year before the parachutes were invented, see. Made it a little tough.

MURROW: Let me try another tack. Have you ever figured out how performers get laughs?

LEWIS: Well, it's very simple. Just be yourself, with a little tongue and you have got to be brave too.

MURROW: How do you mean brave?

LEWIS: Well, you have got to get up there and kind of belt it out a little bit.

MURROW: Well, Joe, in your constant moving around the country, do you have a special Joe E. Lewis system for traveling light or do you carry enough gear to give each hotel suite just a little touch of home?

LEWIS: Well, I don't know. You see here is a picture like this, Ed. This is a picture of me I carry. This is my brother carrying me. I happened to be a dog when I was three years old and that's my brother Bill and he carried me all around. I used to be a cute dog too.

MURROW: Joe, where did you keep most personal things?

LEWIS: Oh, that's in my boudoir. I'll trip the light fantastic with you and show you a few things or two.

Now, Ed, see, here it is, my two trunks. That's my whole thing. See, I carry everything in here. My office. For 30 years it's been my office. Of course these are some mutual tickets on the horses; you know, horses are my business.

The only reason I work is I have to get money to put back in my business, you know. And, over here is my library. Shows you how I ran Tuesday or yesterday, in S- , or Florida, or Naragansett.

MURROW: Yes.

LEWIS: And here's my book. You talked about this book, THE JOKER IS WILD.

MURROW: Yes.

LEWIS: They are making a picture. Paramount is doing it and Frank Sinatra is starring in this picture. Incidentally, I'm leaving for Hollywood on Wednesday. I'm going to be with Frank - teach him how to sing a little bit.

MURROW: He'll need some help, certainly.

LEWIS: Well, I haven't got a big voice but it's thoroughly important. You know that. Now here I want to show you. This is my bar - my bar, and a drink, and of course I don't drink anything stronger than pop. Pop will drink anything. You know that. Yes. Let me see. Here is my El Rancho swimming trunks when I got to Las Vegas Christmas. I'll be there and this is the El Rancho swimming trunks.

MURROW: Well, what about clothes, how many suits do you use up in a year of entertaining?

LEWIS: Oh, possibly 15 or 16 suits of clothes. Here they are. See. And these clothes are... [garbled]... a good tailor. He makes them.

MURROW: Joe, do you miss having neighbor friends with all this traveling you do?

LEWIS: Yes. I have friends in every town, Ed. Really I do. When I go to Chicago I have Judge M- He is a well known judge. When I go to Florida - Dan Arnstein who built the Burma Road, and George S- the shooting Cuban... You know the sugar cane youth[?]. You have heard him... and all over the country. When I go to Galveston I go to the Balinese Room. Of course, I have a lot of friends there too.

MURROW: Well, Joe, when you are in New York do you visit with your family?

LEWIS: Yes, I do. When Seymour Weiss comes up from New Orleans. That's my pal too. I forgot him. I don't want to forget Seymour. He'll charge me room rent the next time I play the Roosevelt Hotel, but I do see Mother. I lost my Dad when I was a kid. My mother is a cute little-- still a cute little dame - 'eh?

MURROW: Nice. Joe that picture on the wall: Does

LEWIS: Oh, possibly 15 or 16 suits of clothes. Here they are. See. And these clothes are... [garbled]... a good tailor. He makes them.

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MURROW: Well, Joe, when you are in New York do you visit with your family?

LEWIS: Yes, I do. When Seymour Hayes moved up from New Orleans. Dave's my pal too. I change him. I don't want to forget Seymour. He'll always be your pal. Sometimes I play the Roosevelt Hotel, and I do see my kids. I loose my pad when I was a kid. My mother is a cute little - [illegible] a cute little dame - [illegible]

MURROW: Nice. Joe, what [illegible]

it belong to the hotel or is it one of your prized possessions?

LEWIS: No, E- that wonderful writer that I had. He made this picture. I don't know whether it's Don Quixote or a S- . I don't know. But he looks like he played short stop for the Chicago Cubs many years.

MURROW: Joe, what is the best thing that ever happened to you?

LEWIS: Oh, you've got to come back with me. I'll show you. I'll show you. I trip the light fantastic again. Here it is. It's a picture of Nashua, feeding s- and to me an entertaining hobby for about two weeks. Yes sir.

MURROW: Well, Joe, let me try again. What would you like to do that you haven't done yet?

LEWIS: Well, if I ever--- you know I believe in reincarnation.

MURROW: Yes.

LEWIS: And if I ever come back I want to come back as a race horse so I can tell all my friends when I'm going and when I'm not going and break a few book makers too.

MURROW: Well, now, Joe---

LEWIS: ... [garbled] Ed, I'm sorry...

MURROW: What would happen if you came back as a

horse and got a real tough jockey.

LEWIS: Well, I would call up Eddie Arcano and find out what to do.

MURROW: Joe, what is the toughest experience you have had in radio, television, movies, night clubs, all the rest?

LEWIS: Well, years ago I had my own show in California, on radio for an oil company, and it was a pretty good show. They took a Hooper rating of the show and the rating showed that 65 per cent of the studio audience wasn't listening. That's how tough it was.

MURROW: Joe, if you had to live your life over again, what would you do?

LEWIS: I wouldn't have the energy, Ed.

MURROW: Well, Joe, thank you very much, Joe E. Lewis, for letting us come and visit you.

LEWIS: Ed, it has been a pleasure being with you and you being a great objective reporter may I show you one line that is an old Norwegian saying [speaking Norwegian].

MURROW: What does that mean, Joe?

LEWIS: I don't know what it means. I saw this on a can of sardines. I'll tell you the truth. It must mean

horse and got a real tough jockey.

LEWIS: Well, I would call up Rodia Arzano and find out what to do.

MURROW: Joe, what is the toughest experience you have had in radio, television, movies, night clubs, all the rest?

LEWIS: Well, years ago I had my own show in California, on radio for an oil company, and it was a pretty good show. They took a Hooper rating of the show and the rating showed that 65 per cent of the studio audience weren't listening. That's how tough it was.

MURROW: Joe, if you had to live your life over again, what would you do?

LEWIS: I wouldn't have the answer, Ed.

MURROW: Well, Joe, thank you very much. It's a pleasure, for letting us come and visit you.

LEWIS: Yes, it has been a pleasure being with you and you being a great so-called reporter and I know you know the line that is an old Norwegian saying I remember from my mother.

MURROW: What was that again, Joe?

LEWIS: I don't know what it means.

MURROW: Joe, I'll tell you the same. It's not worth a can of sardines. I'll tell you the same.

something - they wouldn't put it there.

Ed, it's nice being with you and I'll see you when I go to D- .

MURROW: Thank you very much, Joe E. Lewis. I thank you very much.

LEWIS: Thank you.

MURROW: In just a moment if we are able we will take you for a visit with Ralph Edwards and his family.

[Commercial]

MURROW: Ralph Edwards was born on a farm in Colorado Friday the 13th in the year 1913 and those who are inclined to be superstitious can take heart. Over the 25 years that Ralph has worked in radio and television as an announcer, writer, producer and performer, he has become known to millions as one of the most successful in his field. There are very few people who have not heard or seen TRUTH OR CONSEQUENCES and THIS IS YOUR LIFE - both Ralph Edwards' property. Of course there were some lean days too but now that's past.

Ralph, his wife Barbera and their three children, Chris, Gary and Lorie, live in this house in Beverly Hills, California. They headed West about eleven years ago. Evening, Ralph. What's cooking?

EDWARDS: Hi, Ed. Welcome to the Edwards home. Why we are just barbecuing some hamburgers out here.

MURROW: I see you have the assistant chef with you.

EDWARDS: Yes, this is Christine. Chris, we call her. Chris, this is Mr. Murrow.

CHRIS: Good evening, Mr. Murrow.

MURROW: Good evening, Chris. It looks as if you have all the comforts of home.

CHRIS: Yes, we certainly have. We really enjoy barbecuing, usually for family and friends, parties and schools and everything.

EDWARDS: You know this little business here, Ed, started out just to be a little barbecue place. Barbera - Mrs. Edwards - is our designer and builder, you know. She does all the business out here. She started out real easy and then we figured we needed a sink.

MURROW: Yes.

EDWARDS: And then we had to have to add the fire place because of the California nights, you know.

MURROW: Sure.

EDWARDS: And then it got bigger and bigger and bigger and this is the end of it - we call it Fort Edwards.

MURROW: Where is the architect, Ralph?

EDWARDS: Here is the architect, designing a few hamburger rolls I think. Barbera dear, Mr. Murrow.

MRS. EDWARDS: How do you do, Mr. Murrow.

MURROW: Good evening, Mrs. Edwards. We were just admiring your handiwork. I take it you can't get Ralph very much interested in this do-it-yourself cause. Perhaps he just doesn't have the time. Is that it?

CHRIS: Yes, we certainly have. We really enjoy barbecuing, usually for family and friends, parties and anything and everything.

EDWARDS: You know this little business here, we started out just to be a little barbecue place. Barbara - Edwards - is our designer and builder, you know. She does all the business out here. She started out real easy and then we figured we needed a sink.

MURROW: Yes.

EDWARDS: And then we had to have to add the fire place because of the California nights, you know.

MURROW: Sure.

EDWARDS: And then it got bigger and bigger and bigger and this is the end of it - we call it Port Orleans.

MURROW: Where is the architect, Delany

EDWARDS: Here is the architect, designing [illegible] hamburger rolls I think. Barbara dear, Mr. Murrow -

MRS. EDWARDS: How do you do, Mr. Murrow.

MURROW: Good evening, Mrs. Edwards. We were admiring your handiwork. I take it you are well to very much interested in this do-it-yourself scene. Perhaps he just doesn't have the time. It takes [illegible]

MRS. EDWARDS: Well, it's pretty much that. He doesn't have the time really.

EDWARDS: She's just being kind to me, Ed. Really I'm the guy who was two years on a glued and doweled bread board in manual training. You can imagine what I would do if I started in the house.

MURROW: What sort of projects do you have a mutual interest in?

MRS. EDWARDS: Well, the same, I guess as most families across America, the activities that come with your life with your children in the church, in their schools, in the community in general. We have carnivals and causes--- worthy causes that we just feel very interested in and they just need our time and effort. We share those and sports too. Ralph and I are both great sports fans, football, baseball, fights, -- go all the way to New York.

EDWARDS: Go all the way to New York.

MURROW: Ralph, that brings up an interesting point. Do you think the accounts of quote LIFE IN HOLLYWOOD unquote are overdone by the movie magazines and gossip columns?

EDWARDS: Yes, I think so, rather, Ed. I could wish that instead of those kind of headlines that they'd go

into a church in Beverly Hills some Sunday with us, go into our Beverly Hills Community Presbyterian Church as Barbera and the kiddies and I do and see Jimmy Stewart seated there and know that his wife Gloria is up teaching Sunday School and Eleanor Powell is over there - Mrs. Ford - Glen Ford's wife Eleanor is head of the primary department in the Sunday School and Buddy Epson and then of course the church behind us - the Episcopal Church - why that is just loaded with stars. Oh, I wish that that would be the news that would get out instead of the other.

MURROW: Yes. Hollywood is certainly a far cry from those boyhood days on the farm, isn't it?

EDWARDS: Well, it certainly is. As a matter of fact the farms of today are a far cry from the farms we used to be on. We still have the love of horses. By "we"--- I'm the only farm one in this group but Barbera loves horses and the kids, and we try to get away to a ranch at least one time during the summer. I can't get myself out at the garden or anything like that. As I say I wouldn't trade my farm background for a million dollars, Ed, but as for putting a hoe in the ground I just can do it but as I say we still stay with the horses.

MURROW: Well, you know you mentioned a moment ago-- we just visited someone else who loves horses.

EDWARDS: Yes.

MURROW: By the way where are the other children?

EDWARDS: They are in the play room down there, this being Friday night they are probably watching television. Chris, you keep the meat cakes on and if they get too hot you better put them back towards the fire there.

MURROW: Ralph, when you were an announcer you spent a good deal of time here in the East. Do you ever see your old friends any more?

EDWARDS: Well, I see André Baruch and Mel Allen and George Putnam back there when I go back but you know being at opposite ends of the country it's a little difficult. I'm a little far for that. Well, here are the other two thirds of our three little consequences. Ed, this is Lorie.

MURROW: Evening, Lorie.

EDWARDS: Lorie is [?] 12 years old and is in the sixth grade over at Ha[?]thorne Public School. Mr. Murrow.

LORIE: Hello, Mr. Murrow.

MURROW: How are you, Lorie?

LORIE: Fine thank you.

EDWARDS: And this is Gary. Gary is--- how old are you, son?

EDWARDS: Yes.

MURROW: By the way where are the other children?

EDWARDS: They are in the play room down there, this being Friday night they are probably watching television. Yes. You keep the meat cakes on and if they get too hot you better put them back towards the fire there.

MURROW: Ralph, when you were announcer you spent a good deal of time here in the Bank. Do you ever see your old friends any more?

EDWARDS: Well, I see Andre Baruch and Hal Allen and George Putnam back there when I go back but you know being on opposite ends of the country it's a little difficult. I'm a little far for that. Well, here are the other two guests on this three little consequences. Ed, this is Doris.

MURROW: Evening, Doris.

EDWARDS: Doris is 12 years old and is in the seventh grade over at Hawthorne Public School. Mr. Murrow.

DORIS: Hello, Mr. Murrow.

MURROW: How are you, Doris?

DORIS: Fine, thank you.

EDWARDS: Have you got Jack, Jack Benny on? Are you, Jack?

GARY: Thirteen.

EDWARDS: Thirteen. ... [garbled]

MURROW: I could have told it from your voice.

EDWARDS: ... [garbled]

MURROW: Lorie, that's some bear you have there. Does it bite?

LORIE: Well, he doesn't bite but he can growl.

MURROW: Can he?

[growling sound]

EDWARDS: Isn't that ferocious?

MURROW: Let's hear him again.

EDWARDS: Pull the string out, honey.

[growling sound]

MURROW: Sounds like a cross between a fog horn and a bear, doesn't it?

EDWARDS: It was a Christmas present to us ... [garbled]

Tell,him about the eyes here.

LORIE: Well, he used to have two glass eyes but one fell out so Mother fixed another... [garbled] and I think they look just as good as ever.

EDWARDS: So do I. So do I.

MURROW: Gary, I understand you were in Europe last summer, weren't you?

GARY: Yes sir.

MURROW: Must have been a lot of fun.

GARY: It sure was, yes sir. We had a wonderful time. We were in London about five weeks because Dad Started his show over there. We also were in Scotland and Rome. Then we went to Paris but I didn't see much of Paris.

MURROW: Why not?

GARY: Well, I was sick over there.

MURROW: Oh, I'm sorry.

EDWARDS: He had a little tonsil trouble over there, Ed. We were there for about ten days and poor old Gary stayed all that time in a hotel room but don't feel too sorry for him because when Barbera and the two girls and I came in one day after all our touring around we were really tired as a tourist in Paris can be and here was old Gary in his room there at the hotel ... [garbled]

...with that decor and the gold leaf table and the ukulele. He had his hands and his feet propped up and the French nurse was feeding him Peach Melba you see and all that and I said, "Wait a minute here, you don't look too bad off to me," and he

MURROW: Gary, I understand you were in Europe last summer, weren't you?

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MURROW: Why not?

GARY: Well, I was sick over there.

MURROW: Oh, I'm sorry.

EDWARDS: He had a little bowel trouble over there. So. We were there for about ten days and most of Gary stayed all that time in a hotel room but mom's food was wrong for him because when Gary— and the two little girls came one day after all our touring around we were really tired and a tourist in Paris one he-and-here was old Mary in there at the hotel... [pause]

...with the cover and the gold lace cuff and the [illegible] he had his hands and his face [illegible] and [illegible] was feeding him fresh milk [illegible] and [illegible] Wait a minute here, you don't look sad [illegible]

said, "Well, what would you do, Dad, if you were sick in Paris."

MURROW: And what about Chris?

EDWARDS: Well, she had a wonderful time too. We all did. By the way I think she's in the living room. Shall we go on in there. Let's get the bear back in his den.

MURROW: I suppose that during this trip you picked up all sorts of bargains?

EDWARDS: Bargains? I like the way you say that, Ed. Well, this picture here is actually about our first--- We were a little late in getting started with our oil collection here but this little fellow was in one of the galleries in Montmartre and Barbera and I were just tantalized by him. We couldn't get away from him. We went back three times - [garbled] - and the little brother effect reminded us of our play room here and the face sort of reminded us of our kids and so you know what happened. We ended up getting it. Incidentally this is a sort of projection room we have here and behind here is our television screen and wonder what program is on--- oh, it's Person to Person, which reminds me, I'd better get in the other room and be in it.

MURROW: Ralph, I suppose one of the most difficult parts of doing THIS IS YOUR LIFE on television is keeping the

guest's name a secret, isn't it?

EDWARDS: Well, yes, that is a rather difficult thing but don't forget, Ed, we have had a lot of practice in this. TRUTH OR CONSEQUENCES goes back a lone way, with a "Hush" contest and the "walking man" contest. We are well versed in keeping a secret that way.

MURROW: Do you ever let Mrs. Edwards in on who the guest is?

EDWARDS: Well, you'd better let Barbera answer that. How about it, honey?

MRS. EDWARDS: Well, he would if I wanted to know but I learned long ago that it is much easier if I do not know and then when the butcher and baker or friends ask me I can just say very honestly, "I haven't the slightest idea."

EDWARDS: We don't have any secrets from each other except that one, sometimes.

MURROW: But you are quite sure, Mrs. Edwards, if you crowded him you could find out, couldn't you?

MRS. EDWARDS: I think so. He doesn't talk in his sleep though.

EDWARDS: The kids try to get to me one in a while, Ed, and they say, ... "Dad, who is the subject?" thinking

guest's name a secret, isn't it?

EDWARDS: Well, yes. That is a rather difficult thing but don't forget, Ed, we have had a lot of practice in this. TRUTH OR CONSEQUENCES goes back a long way, with a "Hush" contest and the "walking man" contest. We are well versed in keeping a secret that way.

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MURROW: Let you are quite successful, Mr. Edwards. Can you could find out, couldn't you?

MRS. EDWARDS: I think so. He doesn't talk in his sleep though.

EDWARDS: She kind of gets to get in a question and, and they say, ... "Can, who is the mystery guest?"

they are going to catch me off guard.

MURROW: Ralph, as an old pro I don't suppose you ever really get nervous any more, do you?

EDWARDS: Well, nervous for nervous' sake - I don't know. It's like with you, Ed, you are on so much you know you can't tell where the nervousness begins and the calm leaves off, Ed. I was certainly nervous, I'll say, on this last Wednesday night when our subject on THIS IS YOUR LIFE didn't show up. That was the first case of nerves I ever knew.

MURROW: You almost lost a guest, didn't you?

EDWARDS: Yes, she showed up. She got lost when our two escorts were lost too; there was a traffic jam here on one of our crowded freeways and we were in trouble but it worked out all right. I get more nervous when Barbera has to make a speech to the PTA. She's President of the PTA Council in the Beverly Hills area and the first time I went over--- she spoke and she said, "You just stay home; I don't want you in the audience," you see so I just slipped around afterwards and watched and she was up there delivering beautifully and I thought what am I scared about, you know.

MURROW: I had to make a speech at my son's school last year and it was the most frightening experience I

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MURROW: Relax, ma'am old pro I don't suppose you ever really get nervous any more, do you?

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MURROW: I had to make a speech at my school last year and it was more frightening experience

ever had, trying to talk to ten and eleven year olds.

Mrs. Edwards, you must know all the ins and outs of show business now. Was it show business that brought you and Ralph together in the first place?

MRS. EDWARDS: Well, yes and no. No, I was not in show business and I don't believe anyone in my family was ever in the entertainment field.

EDWARDS: Well, don't speak of it in those terms, for goodness sake.

MRS. EDWARDS: We are happy in it now. A mutual friend of ours, a very dear friend of ours, as a matter of fact a friend of both Ralph's and mine introduced us, in fact brought Ralph up to my home. He was a blind date in my life and thanks to my very loving grandfather who was living with us at the time, his great interest was in radio; in fact he knew Ralph's voice very well from all the shows he was doing at that time. He asked if he could please have tickets and go see a show and Ralph sent him one. Finally about the third time I went along and well, I've been going to shows ever since.

EDWARDS: She finally answered the bait.

MURROW: Thank you very much, Mr. and Mrs. Edwards for letting us come and---

MRS. EDWARDS: Thank you.

MURROW: ---visit you and say good night to Gary, Lorie and Chris, will you please.

MRS. EDWARDS: Sure will.

EDWARDS: Good night.

MRS. EDWARDS: Good night.

MURROW: Good night.

EDWARDS: Good night, Ed.

MURROW: We'll be back in a moment.

[commercial]

MURROW: Next week an old friend whom we visited on this program two seasons ago will be sitting in for me as a personal favor while I'm out of the country. You know him well. His name is Jerry Lewis and he will be visiting with that versatile entertainer and author of ELOISE, Kay Thompson, and Mary Roberts Rhinehart whose books have been on the best seller lists for almost two generations.

There are some of the people who made tonight's program possible.

And, now, from PERSON TO PERSON, good night and good luck.

MRS. EDWARDS: Thank you.

MURROW: ---visit you and say good night to Jerry, Lorie and Carla, will you please.

MRS. EDWARDS: Sure will.

EDWARDS: Good night.

MRS. EDWARDS: Good night.

MURROW: Good night.

EDWARDS: Good night, Ed.

MURROW: We'll be back in a moment.

[commercial]

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Hope are some of his pals and fellow comedians on program panelists.

Ann, Ann, from Tokyo, Japan. Good night.

Good luck.

CBS TELEVISION

PERSON TO PERSON with JERY LEWIS for

EDWARD R. MURROW

November 9, 1956 10:30 PM EST

Guests: Mary Roberts Rinehart and

Kay Thompson

LEWIS: Good evening. I'm Jerry Lewis. The name of the program is PERSON TO PERSON. It's all live; there's no film. Tonight we will be visiting first with Mary Roberts Rinehart whose books have been on best seller lists for two generations. Then we'll drop in on Kay Thompson, author of ELOISE, who sings, dances and composes with the same skill with which she writes. We'll be ready to go in exactly thirty seconds.

[Commercial]

LEWIS: Mary Roberts Rinehart is a rather remarkable woman. She denies that she's a career woman but in the course of her eighty years and raising three sons she has been a nurse, a war correspondent and probably the best known and best loved author of the last century. Her first book and first mystery - THE CIRCULAR STAIRCASE - was published when Teddy

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[Commercial]

LEWIS: Mary Roberts Rinehart is a remarkable woman. She denies that she is a career woman but is the source of her mighty income and reading [illegible] is a nurse, a war correspondent and probably the best known woman novelist living today. Her first book was published in 1904 - THE CIRCULAR STAIRCASE - and she published over [illegible]

Roosevelt was President. Her most recent book - THE BEST OF TISH - was published last year. In between her more than sixty books, novels crime stories, short stories, travel books and other things, as well as many hit plays, her books have sold more than 22 million copies. During the cold months Mary Roberts Rinehart lives here in an apartment in this house on Upper Fifth Avenue in New York City. Summers she spends in Bar Harbor, Maine.

Good evening, Mrs. Rinehart.

MRS. RINEHART: Good evening, Mr. Lewis.

LEWIS: We are very, very happy to have you on PERSON TO PERSON. I'd like to know, are you by chance reading one of your own books?

MRS. RINEHART: No. ... [garbled]

As a matter of fact I never read my own books after they are published.

LEWIS: I see. Do you still do a lot of reading, Mrs. Rinehart?

MRS. RINEHART: Yes, I do. My secretary says I average a book a day - the year 'round.

LEWIS: What do you think of the young writers of today?

MRS. RINEHART: Well, I think they are remarkable. I think they are extremely good. In fact I would hate to start writing at this moment, to begin a career of any sort with the opposition I would have, or the competition.

LEWIS: Mrs. Rinehart, there have been many, many changes in the world during your life. What do you regard as the big change in the United States since you were a young girl?

MRS. RINEHART: Well, ... [garbled] the publicity of the 80's and 90's to the highly complicated living of today I always say that it is not only in living as when my mother took $5.00 a week to feed a family of four but that a big change came, after 1908, when we ourselves, as a family, changed from 5 cents car fare to $95.00 for an automobile tire. I think that shows one of the changes, at least.

LEWIS: Well, that is very interesting.

Mrs. Rinehart, just how did you get started on your life in crime - writing, that is, crime writing.

MRS. RINEHART: Well, you know I never really have known. I never really have known.

LEWIS: In other words it just happened?

MRS. RINEHART: Yes.

LEWIS: I see.

MRS. RINEHART: In a way it did just happen. I was told---

LEWIS: Yes. Go on, Mrs. Rinehart.

MRS. RINEHART: I was told that there were only two best sellers in the world - two best seller subjects and one was sex and the other was crime. I don't know that that started me on any wild career because more than half of my books have not been crime but I'm probably best known for the crime books.

LEWIS: Well, I like them both.

Mrs. Rinehart, do your readers write you about your work?

MRS. RINEHART: Oh yes, they write me all the time and they write me the nicest letters in the world. I have a very really affectionate audience. The only thing is they are--they sometimes make very curious demands of me. One woman for years has written to me to buy her a house. She's insisting that I buy her a house and this has gone on for ten or twelve years but they do other things. Knowing that I had trouble with my right hand a man sent me a rubber ball which he used with the same condition in his hand. Really expecting the mail is a wonderful thing and everybody gets a personal reply.

MRS. RINEHART: In a way, it did just happen. I was told---

LEWIS: Yes. Go on, Mrs. Rinehart.

MRS. RINEHART: I was told that there were only two best sellers in the world - two best sellers anybody and one was sex and the other was crime. I don't know that that started me on any mild career because more than half of my books have not been crime but I've probably been known for the crime books.

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MRS. RINEHART: Oh yes, they write me all the time and they write me the nicest letters in the world. I have a very really affectionate audience. The only thing is they - they sometimes make very serious demands of me. One person there has written to me to put her a house. That's interesting that I buy her a house and this has gone on for ten or fifteen years but she's do some things. She's sick and I might have a man send me a rather full value on a certain case condition in his hands. Mostly kind and wonderful things and everybody gets a personal reply.

LEWIS: Well, that is very wonderful.

Mrs. Rinehart, I'm curious. Do you do most of the writing in the room you are in now?

MRS. RINEHART: Oh no. Oh no indeed. I have a study, in the library. I will show you if you like. It is just around the corner.

LEWIS: We would like very much to see it, Mrs. Rinehart.

MRS. RINEHART: I'll show it to you.

LEWIS: You have a very, very lovely home, by the way.

MRS. RINEHART: Well, I'm glad you like it. At least I like it very much.

LEWIS: It is very nice. I have a nice little ten I would like you to visit sometime in California when you are out there.

MRS. RINEHART: I'd love to see it.

Good evening, how are you.

SLATON: I'll take the book.

MRS. RINEHART: This is Mr. Slaton. Mr. Slaton has been my secretary for thirty years.

LEWIS: This is the Bill Slaton we have heard so

much about. Good evening, Bill, how are you?

SLATON: I'm fine, thank you.

LEWIS: Nice to see you. Bill, I'm curious. Do you read any fiction at all?

SLATON: Of course, I read Mrs. Rinehart's books when I'm working on them but other than that I don't read too much fintion other than that I read in connection with my work at Rinehart and Company, the book publishers. My interests are history and biography.

I will leave you to chat with Mrs. Rinehart now. Good evening.

LEWIS: Thank you, Bill. Thank you very much.

Mrs. Rinehart, just what is your connection with the publishers. Is there any relationship?

MRS. RINEHART: I just want to say that Mr. Slaton really hates fiction and it has been a work of love for him for thirty years to have done my stuff. As far as my connection with the Rinehart firm: You might say I am the mother of the firm and I am still director of it, but my three sons all, of course founded it-- have carried on the business. Allen is a director. Stan, my oldest son is the president, and my youngest son, Ted, is the vice president. I'm enormously proud of all

three of them, of course.

LEWIS: Well, I would imagine you would be.

Mrs. Rinehart, how did you manage to raise three sons and still write 65 books?

MRS. RINEHART: 65? Yes, it is 65. Well, I had to be very careful about my time. In the early days when I was making very little money I would wait until the boys went to school in the mornings and work then and when my husband was making night calls - you know he was a doctor - I would work then but I never worked when the family was in the house. I thought it was unfair to them.

LEWIS: Mrs. Rinehart, did you ever think of doing any other work, other than writing, that is?

MRS. RINEHART: Oh yes, when I went to the hospital to study nursing I was to go on to be a doctor. I never wanted to be anything but a doctor which was my ambition from childhood.

LEWIS: Well, I know that you were once a nurse?

MRS. RINEHART: Oh yes.

LEWIS: That must have been very, very difficult?

MRS. RINEHART: Well, it was difficult in those days. You have to remember that the rubber sole had, so far as

I know had not been invented and the night nurses wrapped their feet in bandages and I know that we worked a twelve hour day and night was twelve hours. Today that seems incredible but it is true. The course was only two years but we worked very hard for the two years and we were often working at night and by the night watching for operations-- emergency operations.

LEWIS: Well, it is-- it is definitely hard work. We know that and speaking of work, Mrs. Rinehart, you did work in Hollywood for several years, did you not?

MRS. RINEHART: I was connected with the Goldwyn studio for three years.

LEWIS: How did you like working in Hollywood?

MRS. RINEHART: I disliked it very much.

LEWIS: You didn't like it?

MRS. RINEHART: No, I did not.

LEWIS: I see.

MRS. RINEHART: I didn't think it was any place for an author.

LEWIS: Well, I'm on the other side of the tracks and I would prefer not to get in a dispute about it.

You must have known many of the Hollywood pioneers though.

MRS. RINEHART: Well, yes I did. As a matter of fact there was a farce[?] -- putting on a farce in New York with Jesse Lasky, Sam Goldwyn and Cecil deMille and they were all-- they were prominent. They were putting it on. Cecil deMille produced it and it failed. Whereupon the three men, deMille, Lasky and Goldwyn started to the coast. I have always felt that that failure started the moving picture world out there because they had the sunlight they wanted. It was the day of the open stage, where everything blew around and there was no roofs. It was completely open stage.

LEWIS: I would have had a lot of fun in those days, wouldn't I?

MRS. RINEHART: Well---

LEWIS: Mrs. Rinehart, how do your sons feel about your many activities - the three sons that is?

MRS. RINEHART: Well, sometimes they are amused and sometimes I think they are a little exasperated and sometimes they are thrilled. I have an idea that I could tell you a little bit about it.

LEWIS: We are anxious to hear about it. We are curious to know how the boys felt about all the things you have done particularly the things you have done in terms of the

MRS. RINEHART: Well, yes I did. As a matter of fact there was a farce[?] -- putting on a farce in New York with Jesse Lasky, Sam Goldwyn and Cecil deMille and they were all -- they were promoters. They were putting it on. Cecil deMille produced it and it failed. Whereupon the three men, deMille, Lasky and Goldwyn moved to the coast. I have always felt that that failure started the moving pictures world out there because they had the sunlight they needed. It was the day of the open stage, where everything blew around and there was no roof. It was completely open stage.

LEWIS: I would have had a lot of fun in those days, wouldn't I?

MRS. RINEHART: Well---

LEWIS: Mrs. Rinehart, how do you manage to do all your many activities - the three zones and [illegible]

MRS. RINEHART: Well, [illegible] were [illegible] and sometimes I think they are a little exasperated but [illegible] they are amazing. I have a idea that I could [illegible] talk about it.

LEWIS: We are [illegible] to make [illegible] anxious to know how you do it. Talk about all the [illegible] zone particularly, you claim you have [illegible]

murder mystery novels.

MRS. RINEHART: Well, I think they are rather proud of that although they wonder where I get my criminal instincts. I have two verses of a poem that Stan wrote me on Mother's Day. If you have time enough I will read them to you.

LEWIS: Would you, please.

MRS. RINEHART: Here.

"You have taken all in all your killing art,
Which gained in quiet skill through all the years,
Until taken unsuspected falls apart,
Is greeted by your family with cheers.

"And so your offspring on this Mother's Day
Do homage to your homicidal knowledge.
Who says that bloody murder does not pay?
It's put the lot of us through college."

LEWIS: That sounds wonderful. It sounds like the boys have wonderful senses of humor.

MRS. RINEHART: They have.

LEWIS: Mrs. Rinehart, you have had a very, very long and busy life. Would you let us all in on the secret at

murder mystery novels.

MRS. RINEHART: Well, I think they are rather proud of that although they wonder where I get my criminal activities. I have two verses of a poem that began prose on Mother's Day. If you have time enough I will read them to you.

LEWIS: Would you, please.

MRS. RINEHART: Here.

"You have taken all in all your killing ways,
Which gained in quiet walk through all our days.
Until taken unsuspected Death's opera,
Is greeted by your family with cheers.

"And so, you celebrate on Data Rosen's day,
Do homage to your Aonicidal knowledge,
Who says that bloody murder does pay
It's put the lot of us through college!"

LEWIS: That's wonderful. I'm sorry that the boys have wonderful dinner of lamb.

MRS. RINEHART: They have.

LEWIS: Mrs. Rinehart, you have been very long and very late. Would you be in all in a [illegible]

eighty - how you do this?

MRS. RINEHART: What do you mean by that?

LEWIS: Well, what I mean to say, what is the secret at the age of eighty?

MRS. RINEHART: Well, I suppose I started with a very strong constitution although I have had inumerable operations, including one for cancer. I think activity, hard work never killed anybody. I have a tremendous interest in the world. I think that helps. There are a number of answers. Nobody can tell. I never expected to be eighty I can assure you of that.

LEWIS: Well, you have done very, very beautifully, Mrs. Rinehart, and I hope that that doesn't sound precocious coming from me because I am a little younger although I have read many, many of the things that you have done and I was very, very impressed with it and I was very proud to have the opportunity to talk with you tonight, taking Mr. Murrow's place. I can only say that I am certain that the viewing audience and the listening audience tonight were very, very impressed with your very, very beautiful life up to eighty and we wish you eighty more good luck and good health and God bless you.

MRS. RINEHART: Thank you very much and good

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MRS. RINEHART: What do you mean by that?

LEWIS: Well, What I mean to say, what is the secret at the age of eighty?

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LEWIS: Well, you have done very, very [illegible] Mrs. Rinehart, and I hope that that doesn't sound [illegible] coming from me because I am a little younger although I may [illegible] read many, many of the things that you have done and I was very impressed with it and I was very proud to have the opportunity to talk with you tonight, making Mrs. Rinehart [illegible] can only say that I am certain that the [illegible] [illegible] very beautiful life up to eighty and so with [illegible] more good luck and good health and [illegible]

Mrs. RINEHART: Thank you very much [illegible]

night.

LEWIS: Thank you, very much, Mrs. Rinehart.

MRS. RINEHART: Good night.

LEWIS: Good night.

Well, in just thirty seconds we will visit with Miss Kay Thompson in her very lovely apartment at the Plaza Hotel here in New York.

Oh, pardon me!

[Commercial]

LEWIS: I don't know how he does it, honest. I don't know.

Oh. Hello, we're back again on PERSON TO PERSON.

It has been said of Kay Thompson that she's more than an act; she's an experience, and even that is an understatement. As anyone who has ever seen or heard her knows Kay is a singer, a commdienne, actress, night club performer, fashion designer, composer and author. Her book about ELOISE, the precocious six year old who lives at the Plaza Hotel, was a best seller last season and will be done on CBS television this Thanksgiving day. If Kay Thompson's talents are considerable, so is her show business experience. As aperformer and writer she has worked from Las Vegas to Miami, from New York to London, to Hollywood, where she starred in her first motion picture, Paramount's FUNNY FACE. Kay certainly gets around. Consequently she has a home in Hollywood and a suite in New York's Plaza Hotel which you are looking at right now. Kay Thompson lives on the 13th floor of the Plaza, has the distnction of being the only tenant with a name plate on the door.

Hello, Kay, and a very, very happy birthday, old Katie.

THOMPSON: Hello, Jerry, dear. Thank you very

much.

LEWIS: You're getting a year older, Katie. It's your birthday.

THOMPSON: Yes.

LEWIS: You don't look a day older than Eloise tonight.

THOMPSON: Which makes me exactly six. Thanks a lot.

LEWIS: Katie, are those birthday cards or are they unpaid bills?

THOMPSON: I don't know, dear. I haven't had a chance to open them.

LEWIS: You didn't even open my card yet?

THOMPSON: Jerry, I didn't even know you sent one. I haven't.

LEWIS: There it is; that's it.

THOMPSON: Unusual. Oh, Jerry, so sweet. Jerry, divine. Oh, how darling. Love from Patty, Jerry, Ronnie, Scottie and Jerry and the dog. It's absolutely marvellous.

LEWIS: And six dogs.

THOMPSON: And six dogs. Oh, Jerry, you are so thoughtful,,so sweet. You shouldn't have.

LEWIS: Well, happy birthday.

THOMPSON: Thank you.

LEWIS: Let me ask you something, Kay. How is Eloise?

THOMPSON: Oh, Eloise is marvellous, absolutely marvellous. Do you want to go to her room?

LEWIS: Yes, I would like to very much.

THOMPSON: I have a brand new portrait. I just got it today. I think it is heavenly. It was done by Hillary Knight [?] especially for my birthday. Hillary did the illustrations in the book ELOISE. Isn't this absolutely superb?

LEWIS: She's delightful and she certainly looks like Eloise. She represents exactly what sne is.

Kay, where did Eloise come from?

THOMPSON: She came out of the air actually. One time I had a rehearsal at nine o'clock and when I arrived at ten there were several people waiting for me with "blah" expressions and I knew I had to think of sometning that would excuse me, so I said, "I'm terribly sorry that I'm late," and they said, "Who do you think you are?" I said, "I'm Eloise, for Lord's sake," so I'm Eloise.

LEWIS: Well, happy birthday.

THOMPSON: Thank you.

LEWIS: Let me ask you something, Kay. How is Eloise?

THOMPSON: Oh, Eloise is marvellous, absolutely marvellous. Do you want to go to her room?

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LEWIS: Well, happy birthday.

THOMPSON: Thank you.

LEWIS: Let me ask you something, Kay. How is Alaise?

THOMPSON: Oh, Alaise is marvellous, absolutely marvellous. Do you want to go to her room?

LEWIS: Yes, I would like to very much.

THOMPSON: I have a brand new portrait. I just got it today. I think it is heavenly. It was done by Hilary Knight [?] especially for my birthday. Hilary [illegible] illustrations in the book EloISE. Isn't this absolutely superb?

LEWIS: She's delightful and she certainly looks like Alaise. She represents exactly what she is.

Kay, where did Alaise come from?

THOMPSON: She came out of the air actually. One time I had a rehearsal at nine o'clock and there I arrived at ten there were several people waiting for me with "Alaise" [illegible] processions and I knew I had to think of something that would excuse me, so I said, "I'm terribly sorry that I'm late." They said, "Who do you think you are?" I said, "I'm Alaise, Lord's sake," so I'm Alaise.

LEWIS: Well, let me ask you this, Kay. Were you a precocious kid too?

THOMPSON: I don't actually remember, Jerry, but I think most people have precocious moments whether they admit it or whether they do not. I think anybody who lives in hotels particularly, you know, from your experience of living in hotels what terrible temptations there are like 24 hour room service, and pouring a pitcher of water down the mail chute.

LEWIS: Well, this doesn't always work with six year olds. I have been doing that as late as yesterday.

THOMPSON: Isn't it fun-- the most marvellous fun?

LEWIS: Oh, I like it a lot.

Kay, how come a whole bedroom just for a fictional little girl?

THOMPSON: Well, Jerry, actually, as Eloise says, Eloise is very real, so any real life little girl would have a real live room for her own. As you can see Eloise is terribly tidy. Her bed. Her stethascope. And, she's quite musical. Here is a little piano and this table and scissors and rocking chair nailed to the floor just in case.

LEWIS: Is that a practical piano?

THOMPSON: A practical piano.

LEWIS: Well, let me ask you this, Kay. Were you a precocious kid too?

THOMPSON: I don't actually remember, Jerry, but I think most people have precocious moments whether they admit it or whether they do not. I think anybody who lives in Nevada particularly, you know, from your experience of living in Nevada what terrible temperatures there are like 24 hour room service, and pouring a pitcher of water down the mail chute.

LEWIS: Well, this doesn't always work with a 12 year old. I have been doing that as late as yesterday.

THOMPSON: Isn't it fun-- the most marvelous fun.

LEWIS: Oh, I like it a lot.

Kay, how come a whole bedroom just for a fictional little girl?

THOMPSON: Well, Jerry, actually, on Alice's page, Alice is very real, so any real life little girl would have a real live room for her own. As you can see Alice is terribly, Her bed. Her wardrobe. And, she's quite musical. Here is a little piano and this table and bookcase and rocking chair nailed to the floor just as real?

LEWIS: Is there a practical piano?

THOMPSON: A practical piano.

LEWIS: Would you play something.

THOMPSON: It has the most wheezy tone.

[plays and sings]

LEWIS: That's very delightful, Kay, and so is the beautiful outfit you are wearing.

THOMPSON: Thank you.

LEWIS: Is that one you designedyourself?

THOMPSON: Yes, do you like it?

LEWIS: Yes, it's lovely.

THOMPSON: It's red and white pants and red coat.

LEWIS: It's dread, you mean.

THOMPSON: It's dread, darling, absolutely pure dread.

I have something I want to show you. Will you come with me.

LEWIS: Yes, I would like to.

THOMPSON: Right here, in the closet I have a suit which is being manufactured which is Kay Thompson pants, which is a sort of shrimpy color and a white Jersey top and little flowers and little roses.

LEWIS: Very beautiful.

THOMPSON: Yes, very nice, especially for California.

LEWIS: Would you play something.

THOMPSON: It has the most wheezy tone.

[plays and sings]

LEWIS: That's very delightful, Kay, and so is the beautiful outfit you are wearing.

THOMPSON: Thank you.

LEWIS: Is that one you designed yourself?

THOMPSON: Yes, do you like it?

LEWIS: Yes, it's lovely.

THOMPSON: It's red and white panne and red cork.

LEWIS: It's dread, you mean.

THOMPSON: It's dread, darling, absolutely pure dread.

I have something I want to show you. Will you come with me.

LEWIS: Yes, I would like to.

THOMPSON: Right here, in the closet I have a dress which is being manufactured which is King Thompson novel. It is in a sort of shrimpy color and a white jersey top and little lemons and little roses.

LEWIS: Very beautiful.

THOMPSON: Yes, very nice, especially for California

LEWIS: Yes, I won't hear the end of that from Patty.

Kay, these clothes, of course, are very interesting and very beautiful but I'm curious in seeing the New York home. This is actually the first chance I have had to see it.

THOMPSON: Be my guest. Come see the rest of it.

LEWIS: All right.

THOMPSON: Here is the little hall and this is the living room. Cozy. This is the thermostat. And, these are odds and ends, all this memorabilia that I have on the wall - things that I have picked up from odds and ends and places I have been - in Rome and Paris and Dallas and Chicago, and honey, darling, I got the magnolias just to let us all know these come from [?] Tallahassee and this is a copy of a painting of Toulouse-Lautrec. It's in the Louvre and a friend of mine copied it for me and since I'm not up on everything in the Louvre I'm happy with this.

LEWIS: Well, I should think you would be. It's very delightful.

Kay, you have a very, very fantastic memory. I know this for a fact because we have been friends for a long time but I would like to test it.

THOMPSON: All right.

LEWIS: Yes, I won't hear the end of that from Patty.

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THOMPSON: Here is the little hall and this is the living room. Cozy. This is the showroom. And, these are odds and ends, memorabilia like I have on the wall - things all this that I have picked up from odds and ends and places I have been in Rome and Paris and Dallas and Chicago, and honey, darling, I got the magnolias just so let us all know these come from Tallahassee and this is a copy of a painting of Toulouse-Lautrec. It's in the Louvre and a friend of mine copies it for me and since I'm too up on everything in the Louvre I'm happy with this.

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Kay, you have a very, very remarkable memory. I know this for a fact because we have been friends for a long time but I would like to test it.

THOMPSON: All right.

LEWIS: Do you remember Chicago when we worked in opposition to one another?

THOMPSON: Oh, Jerry, I do so well - 1947. I was at the Blackstone, the most plush, the most elegant, the most marvellousplace; you were in Grant's Park playing with pigeons.

LEWIS: Where was I working?

THOMPSON: At the Chez.

LEWIS: Chez Paris in Chicago. I open there December 27th by the way.

THOMPSON: Oh, do you, Jerry?

LEWIS: I'm going back.

THOMPSON: Oh, what a lovely Christmas present for all the Chicago people.

LEWIS: Oh, thank you.

THOMPSON: I think it is a divine present.

LEWIS: It will be fun being in a night club again. Speaking of night clubs there have been a lot of changes in the night club business since those days, don't you think?

THOMPSON: I think so, dear. I can look back with terrible relish to 1947 when I was at Ciro's, when we both just started in Ciro's business, when those cliques and claques

LEWIS: Do you remember Chicago when we worked in opposition to one another?

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THOMPSON: I think so, dear. I can look back with terrible pallan to 1947 when I was at Cro's, when we just started in Cro's business, when those children and friends

of people who came every night and stayed for both shows. Do you remember that?

LEWIS: Yes, I certainly do.

THOMPSON: Well, those days don't seem to be around any more. There are still a lot of people - wonderful people - wonderful audiences - but just a little bit different flavor and I think another change has been the fact that Las Vegas offers such tremendous and marvellous and enticing salaries that a lot of people are going to Las Vegas and into this business who might otherwise not have been in it. You know like movie stars and people like that.

LEWIS: Well, it's pretty enticing. You will have to admit that.

THOMPSON: Yes.

LEWIS: Kay, I know that you have enjoyed just about every moment in show business and I'm sure you have too. I would like to know what gives you the biggest kick?

THOMPSON: Well, I think the biggest kick of all are people because there are some fantastic ones in the show business. Just last night at the Playhouse at Universal I met Ethel Barrymore for the first time in my whole career and she's such an inspiring and marellous woman, beautiful and this to me

of people who came every night and stayed for both shows. Do you remember that?

LEWIS: Yes, I certainly do.

THOMPSON: Well, those days don't seem to be around any more. There are still a lot of people - wonderful people - wonderful audiences - but just a little bit different flavor and I think another change has been the fact that Las Vegas offers such tremendous and marvellous and enticing salaries that a lot of people are going to Las Vegas and into this business who might otherwise not have been in it. You know like movie stars and people like that.

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THOMPSON: Well, I think the biggest kick of all are people because there are some fantastic ones in the show business. Just last night at the Playhouse at University of Texas Barrymore for the first time in my whole career all of such an inspiring and marvellous woman, beautiful and that so

is terribly exciting and the other facet of show business that I adore and is terribly exciting is the creative side, the idea on paper and then see it produced, whatever it comes out to be - that I think is exciting.

LEWIS: Well, I'm inclined to agree with you, Kay, and of all the things you do and you do many, many of them, which-- which would you say is the most satisfying of all the things that you do?

THOMPSON: Well to me-- well, I think real satisfying is music, Jerry. I love music. I love all kinds of it. I love the piano. I love the orchestra. I love Bop. I love Elvis Presley. I love you. I love Sergei Koussevitzky. I love Toscanini.

LEWIS: Who is this last fellow you like?

THOMPSON: Toscanini?

LEWIS: No, before him.

THOMPSON: Koussevitzky.

LEWIS: Oh, that's terrific.

THOMPSON: Isn't he divine?

LEWIS: What band is he with?

THOMPSON: He was a Vienna guy, not too long ago you see... [garbled]

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THOMPSON: Isn't he divine?

LEWIS: Who said it he wrote

THOMPSON: He was a Vienna guy, not too, not, you see... [partial]

LEWIS: Well, Kay, liking the piano as much as you do--

THOMPSON: Yes, one thing I adore is two pianos. I think this is a very satisfying and a wonderful thing to do. It's terribly selfish for two people to play. Do you play?

LEWIS: No, I don't, Kay, and even if I did we would be in trouble. I don't have a piano here. If you would bang out a tune I'll go along with you.

THOMPSON: Oh, Jerry, that would be wonderful. I tell you what. I'll play if you sing. Will you?

LEWIS: Well-- oh yes.

THOMPSON: Do you know a song?

LEWIS: What?

THOMPSON: Do you know a song?

LEWIS: There is a new Decca record out now that might be all right.

THOMPSON: Oh, Jerry, would you?

LEWIS: Do you know ROCK-ABYE?

THOMPSON: Well, darling, I do indeed.

LEWIS: Do you know the key of C?

THOMPSON: I can attempt to find it.

LEWIS: Well, good.

LEWIS: Well, Kay, liking the piano as much as you do--

THOMPSON: Yes, one thing I adore is two pianos. I think this is a very satisfying and a wonderful thing to do. It's terribly selfish for two people to play. Do you play?

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LEWIS: What?

THOMPSON: Do you know a song?

LEWIS: There is a new Dooce record out now that might be all right.

THOMPSON: Oh, Jerry, would you

LEWIS: Do you know Don-Dyke.

THOMPSON: Well, anything, I do indeed.

LEWIS: Do you know the key of G?

THOMPSON: I can attempt to find it.

LEWIS: Well, good.

[Both sing and play]

LEWIS: Wait, oh wait a second. This is your night. That was fun. I enjoyed that.

THOMPSON: That was marvellous. I love you in this serious side.

LEWIS: Well, thank you, Kay.

THOMPSON: Yes, dear, I love it.

LEWIS: It's a lot of fun. I enjoyed it. I only hope my record does as well as yours. You have a lot of interesting kids too. Not only kid records but kids generally. If you were a kid, Kay, I say if you were a kid again, what training do you think would be best for you to get a start in show business?

THOMPSON: Well, I think any training, any desiring or any aspiring to be in show business requires one thing now that probably may not have been before and that is I would counsel anybody to have a wonderful education. I think that everybody ought to go to school and stay there until he knows something. I think this is a very intellectual business we are all in today. I think you have got to have a few brains and I think it is nice if you can have something in your head, put something in your head before you put the tops on the shoes.

[Both sing and play]

LEWIS: Wait, oh wait a second. This is your night. That was fun. I enjoyed that.

THOMPSON: That was marvellous. I love you in this serious side.

LEWIS: Well, thank you, Kay.

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LEWIS: Well.

THOMPSON: You will go tapping farther through life.

LEWIS: THat is wonderful philosophy, Kay, and I really wisn that we had just an hour or two more to talk to you because it is very invigorating, very refreshing, but unfortunately our time is running out. I would like to say once again on behalf of the entire PERSON TO PERSON staff thank you for being so gracious and as always so wonderful.

THOMPSON: Jerry, dear, I love you.

LEWIS: Good night, Kay, and thank you on behalf of PERSON TO PERSON.

THOMPSON: Thank you, Jerry.

LEWIS: We'll be back in just a moment.

[Commercial]

LEWIS: Ladies and gentlemen, next week, Ed Murrow will be back. He will be visiting at home with opera singer Jan Pierce and his family and one of the year's finest young actresses - Siobhan McKenna.

There are some of the people who made tonight's program possible.

LEWIS: Well.

THOMPSON: You will go tapping further through life.

LEWIS: That is wonderful philosophy, Hal, and I really mean that we had just an hour or two more to talk to you because it is very invigorating, very refreshing, but unfortunately our time is running out. I would like to say once again on behalf of the entire PERSON TO PERSON staff thank you for being so gracious and as always so wonderful.

THOMPSON: Jerry, dear, I love you.

LEWIS: Good night, Hal, and thank you on behalf of PERSON TO PERSON.

THOMPSON: Thank you, Jerry.

LEWIS: We'll be back in just a moment.

[Commercial]

LEWIS: Ladies and gentlemen, next week, Ed Murrow will be back. He will be visiting at home with Senator Jan Pierce and his family, and one of the young lawyers - Stephen Mikanas.

There are some of the people who made this program possible.

LEWIS: I would personally like to thank Ed Murrow and the PERSON TO PERSON staff for allowing me to be a part of this very wonderful show. I would like also to remind you nice ladies and gentlemen to please do what you can for muscular dystrophy, for the 200,000 victims - children - who need your contributions. March with the fire fighters throughout this coming month in America - November through December. Give what you possibly can. Help these children lick a very, very dreaded disease. I would appreciate it and you know they will too.

I would also like to say hello to my children and my wife in California. I miss you all and now as Ed Murrow says, Good night and good luck from PERSON TO PERSON.

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CBS TELEVISION

PERSON TO PERSON WITH EDWARD R. MURROW

NOVEMBER 16, 1956 10:30 P.M.

GUESTS: JAN PEERCE
SIOBHAN McKENNA

MURROW: Good evening. I'm Ed Murrow. The name of the program is PERSON TO PERSON. It's all live, there's no film; and I might add, very few cigarettes left after Jerry Lewis' most pleasant and capable assist last Friday, for which I am grateful. Tonight we'll be visiting first with opera star Jan Peerce and his family, and then we'll drop in on one of the year's fine new actresses, Siobhan McKenna. We'll be ready to go in exactly thirty seconds.

(Commercial)

MURROW: Jan Peerce is the leading American tenor singing Italian operas with the Metropolitan Opera Company. This year he started his fifteenth season. Jan was born on New York's lower east side. He began studying the violin at the age of nine, because his family couldn't afford a piano. By the time he was fourteen, using the name Pinky Pearl, he had organized a jazz orchestra and he occasionally sang with it. Jan Peerce decided he liked to sing, took vocal lessons, sang in Radio City Music Hall for eight years, then took the plunge into what has been called the big-time long-hair music.

Jan and Alice Peerce, the childhood friend he married, and the youngest of their three children, live in this Tudor-style house in New Rochelle, New York. This has been their home for thirteen years.

Good evening, Alice.

MRS. PEERCE: Good evening, Ed.

MURROW: 'Evening, Jan.

PEERCE: Good evening, Ed.

MURROW: Jan, I know this is your busiest time of year. Do you have the whole day off?

PEERCE: Well, I wouldn't say it was exactly a day off. I arrived this morning after doing a concert up at Dartmouth College, and had a rehearsal at the Metropolitan and also with the Bachari (?) Group.

MURROW: Tell me, how many operas will you sing this season?

PEERCE: Well, there will be several operas but I will do about fifteen or seventeen performances in New York City and about fifty or sixty concerts all through the country and some recordings for RCA Victor.

MURROW: Well with a schedule like that, I guess that Pinky Pearl and his violin will never have to make a comeback.

PEERCE: Well, I hope not, Ed. You know, when you mention Pinky Pearl reminds me of the so-called good old days.

Ian and Alice Pearce, the childhood friend he married, and the youngest of their three children, live in this Tudor-style house in New Rochelle, New York. This has been their home for thirteen years.

Good evening, Alice.

MRS. PEARCE: Good evening, Ed.

MURROW: Evening, Ian.

PEARCE: Good evening, Ed.

MURROW: Ian, I know this is your busiest time of year. Do you have the whole day off?

PEARCE: Well, I wouldn't say it was exactly a day off. I arrived this morning after doing a concert up at Yale South College, and had a rehearsal at the Metropolitan and also with the Bachart (?) group.

MURROW: Tell me, how many operas will you sing this season?

PEARCE: Well, there will be several operas but I will do about fifteen or seventeen performances in New York City and about fifty or sixty concerts and through the country and some recordings for RCA Victor.

MURROW: Well, with a schedule like that, what first thing tomorrow morning will you have to do?

PEARCE: Well, I'm not -- I'm a bad -- I'm a late riser. I usually start rehearsal around noon. At the de-orling

Believe me, they weren't so good.

MURROW: Alice, tell me, how much do you see of Jan during the big music season?

MRS. PEERCE: Well, I try to be with him as much as possible; otherwise I wouldn't see him at all. It's a little bit difficult to divide my time between Jan and Sue, but I manage somehow.

MURROW: Alice, are any of your children following musical careers?

MRS. PEERCE: I must say that they're not. They love music but each one is going their own way in other fields. Jan, why don't you bring Susan down?

PEERCE: Well I'll try to find her somewhere in the house. I'm sure I'll succeed in finding her. You know she's a little hard one to find. Susan, Susan, won't you come down here and meet--oh, incidentally, this is Mary. Mary Shivas has been with our family for sixteen years and a great friend and we love her very dearly.

MURROW: Good evening, Mary.

MARY: Good evening, Mr. Murrow.

PEERCE: Sue, will you come?

MURROW: 'Evening, Susan.

SUSAN PEERCE: Hello Mr. Murrow.

MURROW: Susan, do you go to school in New Rochelle?

SUSAN PEERCE: Yes, I do. I'm a senior at New

Rochelle High School.

MURROW: How's your football team doing?

SUSAN PEERCE: Oh, is that fabulous! We're--we've got the championship right in our backyards. And this was made possible by some of the members of our team like Al Palucci, Francis Tibonly, Tom Anthony, Walter Paul, Ira Pruny and there are many others. But Mr. Murrow, why are you asking me about football?

MURROW: Well I knew that you knew, you see, and I thought maybe you'd like to make a small bet on the outcome.

SUSAN PEERCE: Oh, well I'll tell you: New Rochelle will win--they've got to.

MURROW: All right. Susan, surrounded as you are by music, what's your personal preference?

SUSAN PEERCE: Well, I like all kinds of music but best of all I have--I really do. I love my father's music. Then I like the Four Lads, I like Perry Como, Nat King Cole, and as a jazz band I like Turk Murphy. I really like it.

PEERCE: No Eddie Fisher? No Frank Sinatra?

MURROW: Alice, is your home the scene of very many jazz sessions?

MRS. PEERCE: I must say it always has been, from the time the children were little until the--this day with Sue. Everybody comes here to play records and dance and carry on, and it's a delight to have them in the house.

MURROW: Jan, I know that no artist can go as far as you have entirely on his own. Who has influenced your career most?

PEERCE: Well, I'm happy you asked me that, Ed. You know, this little lady on my left has been a great, great inspiration in my life and she has sort of helped me travel on to the high points that I have been trying to attain. But before we go any further, I'd like, if I may--would you sort of let Susan say good night to you because you know she has to get her rest if she's got a very, very important day tomorrow; you know, football.

MURROW: She's got to stay in training.

PEERCE: Yes.

MURROW: Good night, Susie.

SUSAN PEERCE: Good night, Mr. Murrow.

MURROW: Good night. Thank you very much. Good luck tomorrow.

SUSAN PEERCE: Thank you.

PEERCE: But you know, Ed, talking about this--names of people--the name of Roxy is a very important name in my life. Men like Mike DePase; Sol Hurok has been my manager for oh, fifteen or sixteen years, and has been very important to me; and you know, as we come here of this whole wall, this picture comes up to greet me. This is, as you know, Arturo Toscanini.

MURROW: Arturo Toscanini. You worked a great deal with him, didn't you?

PEERCE: Yes, I spent fifteen wonderful years with him and it's been something that you can't replace with any money or any gold or any diamonds. But, you know, if I may, if you have a little time I'd like to tell you a little story about Toscanini.

MURROW: Good.

PEERCE: You know he's a stickler for perfection and I have been known to be one of the few artists, shall we say, who sort of always met with his approval and he used to tell people that I was nice because I didn't make many mistakes or any mistakes. Well, it so happened that one day I came to rehearse La Traviata while we were doing this broadcast that we recorded for RCA Victor, and he--in playing the piano rehearsal we come--we came to a spot and I made a little mistake and he sort of stopped and he looked at me, and he said, "Well, (Italian) let's go," and "(Italian) another time." So of course as he began to play again for some reason I was troubled so--and I made the same mistake. Well, this was something--my heart sank--this was something that never happened to me. And there was Toscanini, clasping his hands in front of him, and looking up at me very seriously and saying, "Peerce, you too?"

MURROW: Jan, is this the room where you study?

PEERCE: Well I do a great deal of studying, but

MARROW: Arturo Toscanini. You worked a great deal with him, didn't you?

FERRCE: Yes, I spent fifteen wonderful years with him and it's been something that you can't replace with any money or any gold or any diamonds. But, you know, if I may, you have a little time I'd like to tell you a little story about Toscanini.

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MARROW: Gave in this room where you [illegible]

FERRCE: Well, it's a great destiny [illegible]

this, this of course is part of my library and these are a couple of the numbers that I've been dabbling in all through my career, and the scores and things that sort of hold a great interest for me.

MURROW: Jan, I know you've joined the parade of opera stars who have performed in Las Vegas.

PEERCE: Well! And you want me to tell you of some of my experiences there, or what?

MURROW: Yes. What do you sing when everybody seems to be losing, for example?

PEERCE: Well, I tell you. The more mellow the music is, the more painless the gamblers would feel when I sang at the Desert Inn at Las Vegas. You know, many people have asked me why I was going to the Desert Inn and I told them that singing at the Metropolitan and singing with the Bachari (?) group was a wonderful thing, but in order to complete the gamut, complete the whole round of music, one had to appear in a place like the Desert Inn; and it was up to me as an artist, or any artist who appears there, to--not to lower their dignity or their standard in music and to sort of convince them that music can be done in a place like the Desert Inn and make the listeners feel that it was a sort of a concert hall instead of just an eating place or place for fun.

MURROW: Do you sing strictly serious music there?

PEERCE: Yes. I never went beneath--below a cer-

this, this of course is part of my library and these are a couple of the numbers that I've been dabbling in all through my career, and the scores and things that sort of hold a great interest for me.

MURROW: Dan, I know you've joined the parade of opera stars who have performed in Las Vegas.

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MURROW: Yes. What do you sing when everybody seems to be losing, for example?

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MURROW: Do you sing artistically regardless [illegible]

FERRCE: Yes. I never sang [illegible]

tain point of dignity, shall we say. And you know, a very interesting thing: I made many music lovers, I'm sure--and I'm trying to be as modest as any tenor can be when I say that--nevertheless, my opening number in the so-called act that I had was Questa Quella from Rigoletto, which is in the opening act of Rigoletto.

MURROW: Yes.

PEERCE: And you know, I used to call it to their attention and many of them called it to my attention. People usually come late to performances you know, there's always a latecomer, always a straggler. And this was the number that they missed if they come late to Rigoletto, so they had to come to Las Vegas to hear me do Questa Quella so that they knew what they missed when they came to the opera and when they were late.

MURROW: What's the earliest Jan Peerce performance you can remember?

PEERCE: Say, I can take you back a long, long way. How far back do you want me to go? Shall I go as far as my childhood?

MURROW: Right to the beginning.

PEERCE: Beginning?

MURROW: Yes.

PEERCE: You know, I used to belong--on the east side I used to belong to a wonderful settlement house called

the Madison House Settlement, and they used to send us to camp for two weeks. And it was in that Camp Felicia, that I went to year in and year out, and the first year that I was there--I must have been nine or nine-and-a-half years of age, when they had a contest; and, believe it or not, I won that contest. And I'd like to tell you, I got a wonderful prize: I got a box of candy as my prize. And I'd like to sing a couple of bars of the melody that I did.

MURROW: This was the winning number. Right?

PEERCE: Yes. (Singing)

MURROW: We owe you several boxes of chocolates.

PEERCE: And let me tell you my favorite brand, young man.

MURROW: All right. I wanted to ask Alice something. Alice, of all the songs you've heard Jan sing over the years, have you any particular favorite?

MRS. PEERCE: I must say it would be very difficult for me to tell you which arias and which of the concert music I prefer, but a special number like Bluebird of Happiness holds a warm spot in my heart, and that--we have--this afforded us the excuse to make a collection of birds from all over the world, which we have in this cabinet here. We have bluebirds from Copenhagen, from England, from Italy, from Canada and, of course, from the United States.

MURROW: Can you hum Bluebird?

the Madison House Settlement, and they used to send us to camp for two weeks. And it was in that camp related that I was 10 year in and year out, and the first year that I was there--I must have been nine or nine-and-a-half years of age, when they had a contest; and, believe it or not, I won that contest. And I'd like to tell you, I got a wonderful prize: I got a box of candy as my prize. And I'd like to sing a couple of bars of the melody that I did.

MURROW: This was the winning number. Right?

FARNOR: Yes. (Sings.)

MURROW: We owe you several boxes of chocolates.

FARNOR: And let me tell you my favorite friend, young man.

MURROW: All right. I wanted to ask Alice something. Alice, of all the songs you've been singing over the years, have you any particular favorites?

MRS. FARNOR: I must say, it would be very difficult for me to tell you which songs and which of the composers I prefer, but a special number like Dvorak's Humoresque is a warm spot in my heart, and that--we have--this activity, the excuse to make a collection of songs from all over the world, which we have in this cabinet here. We have Dutchman from Copenhagen, from Sweden, from Italy, from Germany, of course, from the United States.

MURROW: Can you name a few?

MRS. PEERCE: Oh, I can't hum a tune. It would be completely off pitch.

PEERCE: You mean you can't even carry it to the police station.

MRS. PEERCE: I can't.

MURROW: Jan, I suppose you've been asked this question a few hundred times. How does a youngster get to be an opera singer?

PEERCE: Well, that's a very wonderful question and it's a very serious question. In order to become an opera singer, first one must have the instrument. He must have a voice and then he must have a little musical background and learn an instrument and then he must put a lot of work into this, what may be a frustrating undertaking. One must invest a great deal of money; one must sort of burn the midnight oil and keep studying and hoping that someday you will arrive at something.

MURROW: What about the average child who is just studying music, maybe a little reluctantly?

PEERCE: Well, Ed, I would encourage every child to study music, not from the standpoint of a career but, believe me, their exposure to music would--if not a professional career it would certainly help them understand music and I think it will help them become better citizens.

MURROW: And also give them a little discipline

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MRS. PEERCE: I can't.

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MURROW: What about the average child who is studying music, maybe a little reluctantly?

PEERCE: Well, Ed, I would encourage every child to study music, not from the standpoint of a career but because their exposure to music, you-know-what -- [illegible] it would certainly help them understand music and I think it will help them become better citizens.

MURROW: And also give them a [illegible]

in the course, doesn't it?

PEERCE: Oh, yes, definitely so.

MURROW: Jan, on the night of an opera what do you usually do the last five minutes before you step out on that stage and face an audience?

PEERCE: Ed, the last five minutes, of course, is a little too late to do anything except one must be intent upon that which he is doing. You know, in the Met we have a running gag when some of our colleagues, the last five minutes before they go downstairs they begin to vocalize, and we usually pass their door and say, "Jack, it's too late. You should have done it all week." Others, of course, talk about praying the last five minutes. Well, I don't agree with that either, especially in my case I believe in praying all the time--and I do pray all the time--so I don't need the last five minutes to pray.

MURROW: Thank you very much indeed, Jan Peerce. Good night, Alice.

MRS. PEERCE: Good night, Ed.

MURROW: And will you say good night to Susan for us?

MRS. PEERCE: I shall. Thank you.

MURROW: Thank you very much indeed. Good night.

PEERCE: Good night.

MURROW: In just a moment we'll take you for a

in the course, doesn't it?

FUERGO: Oh, yes, definitely so.

MURROW: Say, on the night of an opera what do you usually do the last five minutes before you step out on that stage and face an audience?

FRENCH: Well, the last five minutes, of course, is a little too late to do anything except one must be intent upon that which he is doing. You know, in the Met we have a running gag when some of our colleagues, the last five minutes before they go downstairs they begin to vocalize, and we usually pass their door and say, "Look, it's too late. You should have done it all week." Others, of course, talk about preparing the last five minutes. Well, I don't agree with that either, especially in my case I believe in preparing all the time--and I do prep all the time--so I don't need the last five minutes to prep.

MURROW: Thank you very much indeed, Mrs French.

Good night, Alice.

MRS. FRENCH: Good night, Ed.

MURROW: And will you say good night to Mr. Murrow?

MRS. FRENCH: I shall. Thank you.

MURROW: Thank you very much indeed. Good night.

FRENCH: Good night.

MURROW: In Washington we'll take you back

visit with actress Siobhan McKenna.

(Commercial)

MURROW: Siobhan McKenna is Ireland's latest and most popular export. Though this young Irish actress has been in America for only about a year, she has already starred in two plays and two television shows. Her reviews have been, to coin a word, superb, particularly for her portrayal of Shaw's St. Joan this season, a role she has played so successfully before in Dublin and in London.

Siobhan McKenna was born in Belfast, grew up and went to school in Galway. She was a literature major and has published several short stories and translated several plays into Gaelic. Since her husband, actor Dennis O'Day, and her son Don returned to Eire in May Siobhan McKenna has been living here in the Gramercy Park Hotel in New York City, 4,000 long miles from home.

Good evening, Siobhan McKenna.

McKENNA: Good evening, Ed.

MURROW: Or should I say Joan of Arc?

McKENNA: I wouldn't be surprised. I must have played about 200 parts but everybody thinks I just play St. Joan. I suppose it's because I keep on coming back to it. I must tell you a funny story: Somebody wrote to me the other day and they said that they heard St. Joan was putting on a production of Siobhan McKenna which was a terrible flop.

MURROW: Tell me---Excuse me, go ahead.

McKENNA: Oh, I was just going to say that I do keep going back to it. I thought I was really finished with her when I finished at the Phoenix a couple of weeks ago and now I'm going back again to do another fortnight in a week's time.

MURROW: Good, and it will be standing room only again, I know, as it was the last time. Tell me, Siobhan, are there many saints left in Eire?

McKENNA: Oh yes, a lot of saints I think. It depends on what you think a saint is. I think a saint is a very good person, who tries to be as good as they can. For instance, I think Irish women, Irish mothers, are all saints--nearly all of them, not me perhaps. I think the country women in Ireland, you know, they're so wonderful to their families; and the poor women in the tenements in Dublin, I think they are all saints. My mother was a saint, I'm sure.

MURROW: I think mine was, too.

McKENNA: Yes.

MURROW: Miss McKenna, you've played Shaw's St. Joan many times. Did you ever get to meet Bernard Shaw?

McKENNA: No, I didn't, and I didn't think he was even aware of the fact that I was alive and then when I was playing in London at the Arts Theatre--although the reviews I had heard were wonderful, actors are not as vain as people

think and you get nervous in the middle of a performance--and one evening I went into the threatre and I was very depressed and wondered was I good or bad or would he like it. And I opened my mail and there was a letter from a publishing firm that deals with famous people's letters and inside was a letter from Shaw. And it's sort of a mystery letter--I still don't know what it means--but it just said, "Nonsense. Get in touch with Gabriel Pascal and tell him to make a note of Shubann McKenna." And that was crossed out and in Shaw's spidery writing he had written in "Siobhan", which was wonderful.

MURROW: It certainly is. Acting is a rather serious business with you, isn't it?

McKENNA: Well, I put life first. I think if I were a seamstress or a dressmaker or anything I would like to do it as well as I could. You know, if I made clothes I wouldn't like to drop stitches--if I dropped a stitch I would go back again and do it all over again. But I think as I have chosen acting as my work, I do take it seriously and I get mad when people don't. And I'm all against, you know, going into the theatre just to be a star or to get publicity or to be famous or anything like that. I like to serve my author and I think it's like the nursing profession. Nurses get badly paid just as actors do sometimes and they don't begrudge their time. It's a vocation and they stay with their patient until the patient is well, if they can cure the patient. But

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and wondered was I good or bad or would be like it. And I
opened my mail and there was a letter from a publishing firm
that deals with famous people's letters and inside was a letter
from Shaw. And it's sort of a mystery letter--I still don't
know what it means--but it just said, "Nonsense. Get in touch
with Gabriel Pascal and tell him to make a movie of Androcles
and the Lion." And that was underlined and in Shaw's mystery
writing he had written in "Androcles", which was wonderful.

MURROW: It certainly is. Acting as a member
of a famous business with you isn't it?

MORRIS: Well, I put life first. I think if I
were a seamstress or a dressmaker or anything I would like to
do it as well as I could. You know if I made a dress
I'd like to drop it in Macy's--if I worked at Macy's
I'd look again and decide it was over again. But I don't
have been acting as my work. I'm trying to make it
when people dance. And I'm all against
the theatre just for a career or for ambition
fame or anything like that. I like to work
and I think the amazing
that just as action or something and then
time. It's a wonderful thing and with
the part is well, I'm sure you

I think people should go into the theatre to give, not to get, and I think too many actors and actresses are going into the theatre nowadays to get from it rather than to give to people. And I think the only reason I want to act is that I want to give something away to someone.

MURROW: Siobhan, you've been in the United States for just about a year now. How much of the country have you seen?

McKENNA: I haven't seen any of the country really. I saw Boston, of course, which I liked--it's full of Irish people.

MURROW: Yes.

McKENNA: And Philadelphia, which I liked very much. We played St. Joan there on the road. And I also took it into my head to go up to Provincetown the other day. I've seen Eugene O'Neill's Long Day's Journey Into Night, and I was so impressed by this play. And my doctor told me to get out of New York for a couple of days. I thought I would go up there and it was very interesting--it reminded me of Ireland and of the Erin Islands. I would like to tour America. If I were an American actress I would go out on the road with St. Joan but I'm a mother and my child is in Dublin, so I can't really spare the time. So I've done the next best thing: I made a recording of St. Joan for RCA Victor. And I have people write to me from all over the country to ask me and wanting me

to go on the road with the show, and that's the only way I can do it for them.

MURROW: Well I suppose you've seen more of this city than any other American city. How do you like New York anyway?

McKENNA: I didn't like it at all at first--the noise and the confusion made me very nervous, and telephones going all day--but I think people make places and I've met such wonderful people here that I now like New York very much. I don't like the way you have to live; it's so busy and bustling. But the people that I've met here are quite extraordinary. Coming from Ireland, you know, one doesn't meet all these famous people but you go to a party and you meet a violinist, composers, actors, actresses, and I'm afraid I'm a little of a child like that, you know, meeting people like Ina Claire and other strange people. I get a great kick out of it.

MURROW: A moment ago you referred to another role you play: wife and mother. Let's talk about that a little, shall we?

McKENNA: Yes. Would you like to see a picture of my child?

MURROW: Yes. He's in Dublin now, isn't he?

McKENNA: Yes, he is. I'll show you the picture. It's not a very good one, but it's small and it's handy to bring around. This is Dennis.

MURROW: Oh yes.

McKENNA: And this is Don, and he's very blue-eyed and a wonderful grin and a wonderful sense of humor, and my sister says that if she were a man she wouldn't marry me for all the gold in the world--I'm absolutely impossible. But these two people put up with me; they like me.

MURROW: His hair is black, isn't it?

McKENNA: Yes. Well, it's very dark brown. And I---I'm a very bad timekeeper, and I sometimes promise him I'll be home for lunch and I don't arrive, and Dennis gets onto me for being unpunctual but Don forgives me everything.

MURROW: Are you going to be with them for Christmas?

McKENNA: Oh yes, I've promised him. I shall go immediately Joan is over.

MURROW: Let's see, Don is what, eight now? Isn't he?

McKENNA: Don is eight, yes. He was with me last year and we had a governess. And it was great fun and he loved it and he loved television, which we don't have in Ireland, and he screamed with delight at the cowboy things and loved murder mysteries on television. But he's eight now and my father said he should settle down. I believe in liberal education, but my father thinks he should really settle down to his books.

MURROW: Oh yes.

MCKENNA: And this is Don, and he's a very blue-eyed and a wonderful grin and a wonderful sense of humor, and my sister says that if she were a man she wouldn't marry me for all the gold in the world--I'm absolutely impossible. But these two people put up with me; they like me.

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MURROW: Is he a good audience?

McKENNA: He's a wonderful audience, especially for me. He goes and sits in the front row and then gets up and claps and turns around to the audience and says, "I think Siobhan was the best of the whole lot of them."

MURROW: And a child's imagination is really endless, isn't it?

McKENNA: Yes, I love children. I find the children in New York fascinating. They're--you know--all the different nations and I find myself staring at them in the streets and just watching them and wanting to kidnap them. Long ago in the Abbey I used to play for children. Some of the other actors used to grouse because the performances were at ten o'clock in the morning, but I loved playing for children because their imaginations were so clear and so free of any sort of preconceived ideas and they're wonderful for comedy and then for the quiet things they have this magical attention and, of course, at the love scenes they always giggle and laugh and whistle. But I always find that children are just wonderful people. Don has a terrible imagination, of course, because he has traveled around a great deal with me when I was on tour in Ireland with Playboy of the Western World. He was terribly excited and he came to Stratford-on-Avon with me and to the Paris ... and to the Emerald Festival. But I hope he's not going to be an actor.

MURROW: Is he a good audience?

McKENNA: He's a wonderful audience, especially for me. He goes and sits in the front row and then gets up and claps and turns around to the audience and says, "I think Gielgud was the best of the whole lot of them."

MURROW: And a child's imagination is really and-- less, isn't it?

McKENNA: Yes, I love children. I find the children in New York fascinating. They're--you know--all the different nations and I find myself standing at them in the streets and just watching them and wanting to kidnap them. I used to in the abbey I used to play for children. Some of the other actors used to groan because the performances were at ten o'clock in the morning, but I loved playing for children because their imaginations were so clear and so free of any preconceived ideas and they're wonderful for comedy and for the quick things they have this marvelous intuition. Of course, at the love scenes they always giggle and laugh and whistle. But I always find that children are just wonderful people. Don has a terrible imagination, of course, because he has travelled around a great deal with me when I was in Ireland with Playboy of the Western World. He was interested and he came to Stratford-on-Avon with me and I'm there ... and to the Emerald Festival. All I hope is that it's going to be an success.

MURROW: He's a very fortunate young man. Siobhan McKenna: what a wonderful sounding Gaelic name. What does it mean?

McKENNA: It's an old Gaelic name. Some people think it means Joan and actually people have called Joan translated as Siobhan, but it actually means White Spirit. It's like, you know, those Japanese names--White Blossom and Yellow Frosted Willow--it means a White Spirit.

MURROW: Give us a few words of Gaelic, will you?

McKENNA: (Gaelic)

MURROW: What does that mean?

McKENNA: I said I think Irish is the loveliest language in the world. It's certainly one of the oldest, with a tremendous culture and background. We had a literature long before the English could write; believe it or not, even the English admit that, the people who know about it.

MURROW: It sounds very much like poetry. Do you like poetry?

McKENNA: Yes, I love poetry. It's my hobby. The reason I like poetry is in the theatre you don't have time to read long novels, which I used to love, but poetry you can take to bed with you.

MURROW: Would you read something for us?

McKENNA: Yes, certainly. I don't know what you'd like to hear. Naturally I'm partial to Irish poetry, but what

MURROW: He's a very fortunate young man. Stibbon

McKenna: What a wonderful sounding Gaelic name. What does it mean?

McKENNA: It's an old Gaelic name. Some people think it means Joan and actually people have called Joan translated as Stibbon, but it actually means White Spirit. It's like, you know, those Japanese names--White Blossom and Yellow Crested Willow--it means a White Spirit.

MURROW: Give us a few words of Gaelic, will you?

McKENNA: (Gaelic)

MURROW: What does that mean?

McKENNA: I said I think Irish is the loveliest language in the world. It's certainly one of the oldest, with tremendous culture and background. We had a literature long before the English could write; believe it or not, even the English admit that, the people who know about it.

MURROW: It sounds very much like poetry. Is it like poetry?

McKENNA: Yes, I love poetry. It's my hobby. I mean I like poetry in the theatre, you don't have time to read long novels, which I want to love, but poetry you can take to bed with you.

MURROW: Would you read something for us?

McKENNA: Yes, certainly. I don't know what you'd like to hear. Actually I'm partial to Irish poetry, but what

about Yeats?

MURROW: Good.

McKENNA: I hope you like this one. I saved this one especially for you. It's a drinking song.

MURROW: Good.

McKENNA: Wine comes in at the mouth
True love comes in at the eye
That's all we shall know for truth
For we grow old and die.
I lift the glass to my mouth
I look at you and I sigh.

I know why I read that.

MURROW: No.

McKENNA: Because today at my television studio when I told a girl called Bettina that I was going to be on the Ed Murrow show she nearly swooned. She's mad about you.

MURROW: I wish I could speak Gaelic. I would thank you in Gaelic. Your love for Eire is obvious; it's home for you, I know, but what else do you find so wonderful about it?

McKENNA: Well, the moment you arrive in Ireland a strange peace descends. It has a strange, wonderful sort of quiet and I think they understand what life is about. I find here sometimes people don't really realize that this is only a steppingstone to another life, and people get worried about

about Yeats?

MURROW: Good.

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MURROW: I wish I could speak Gaelic. I would thank you in Gaelic. Your love for Nine is obvious; it's here for you, I know, but what else do you find so wonderful about it?

McKENNA: Well, the moment you arrive in Galway a strange peace descends. It has a strength, underlying most later and I think they understand what life is about. Also sometimes people don't really realize that life is a pilgrimage to another life, and people get warped though

success and making money and making, you know, different work; whereas in Ireland if success comes, that's fine, and if it doesn't, still fine. And even the poor people are very happy and content. I think that's what I like about it.

MURROW: Thank you very much, Siobhan.

McKENNA: Thank you, Ed.

MURROW: And we're delighted that success came to you in this country and in Eire. Good night and good luck.

McKENNA: Good night.

MURROW: Thank you.

McKENNA: Goodbye.

MURROW: We'll be back in a moment.

(Commercial)

PERSON TO PERSON with EDWARD R. MURROW
Guests: Lawrence Welk and Family
Mr. and Mrs. Nathan Milstein
Friday, November 23, 1956 - 10:30 P.M.

MURROW: Good evening. I'm Ed Murrow. The name of the program is Person to Person. It is all live. There's no film. Tonight we'll be going out to the California home of bandleader Lawrence Welk and his family, and then back to New York where violinist Nathan Milstein and his family will be waiting for us. We'll be ready to go in exactly 30 seconds.

[Commercial]

MURROW: Lawrence Welk has been a successful bandleader for something like 40 years, but something happened a little over a year ago that changed his life. He started appearing on a network television show and suddenly found himself even more successful and more famous. Now over 30 million people hear his champagne music on Saturday and Monday nights on the ABC television network.

Lawrence Welk was born 53 years ago in a sod house in Stradsburg, North Dakota. He grew up there, worked on the

farm, practiced the accordian, played at barn dances, and then when he was about 21, he left the farm to see if he could make a living in the music business, and he's done pretty well.

Lawrence, his wife, Fern, and the youngest of their three children live in this Mediterranean style house in Brentwood, California. That's about 15 miles west of Hollywood.

Good evening, Fern.

MRS. WELK: Good evening, Ed.

MURROW: Lawrence, how are you?

WELK: Fine, Ed. Nice to have you with us. Welcome to our home.

MURROW: Thank you very much. Lawrence, it's still very early out your way. Do you have to work tonight?

WELK: Yes, Ed, I have to go to work after a little while. I'm at the Aragon Ballroom Friday, Saturday and Sunday.

MURROW: Fern, did you have Lawrence home for Thanksgiving?

MRS. WELK: We certainly did and we had all the family together, Ed - the first time in two years.

MURROW: Could we meet the rest of the family, Lawrence?

WELK: You certainly can. Ed, I'd like to thank you for coming to our home. This gives us a chance to bring our children home and here we have Donna Lee. Donna is 19 and goes to school at Marquette in Milwaukee.

farm, practiced the accordian, played at barn dances, and then when he was about 21, he left the farm to see if he could make a living in the music business, and he's done pretty well.

Lawrence, his wife, Fern, and the youngest of their three children live in this Mediterranean style house in Brentwood, California. That's about 15 miles west of Hollywood.

Good evening, Fern.

MRS. WEIK: Good evening, Ed.

MURROW: Lawrence, how are you?

WEIK: Fine, Ed. Nice to have you with us. Welcome to our home.

MURROW: Thank you very much. Lawrence, it's still very early out your way. Do you have to work tonight?

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MURROW: Could we meet the rest of the family, Lawrence?

WEIK: You certainly can. Ed, I'd like to thank you for coming to our home. This gives us a chance to have our children here and here we have Donna Lee. Donna is 13 and goes to school at Marquette in Milwaukee.

MURROW: Good evening, Donna.

DONNA: Hi.

WELK: And over here we have Lawrence, Jr. Lawrence is 16 and is a senior at St. Monica's.

MURROW: Good evening, Lawrence, Jr.

LAWRENCE: Good evening, Mr. Murrow.

MURROW: That's a very sharp sportscoat you're wearing there.

LAWRENCE: Thank you very much.

WELK: And, Ed, we have over here my daughter, Shirley, and her husband, Dr. Robert Frederick.

SHIRLEY: Good evening.

MURROW: Good evening, Shirley.

DR. FREDERICK: Good evening, Mr. Murrow.

MURROW: Good evening, Dr. Frederick. Shirley, do you and Bob get home very often?

SHIRLEY: Well, Mr. Murrow, we don't get home as much as we'd like to because my husband is a resident in internal medicine in Boston right now and so we'll be there for another year and a half.

MURROW: Well, Dr. Bob, where do you intend to practice when you get finished?

DR. FREDERICK: Well, we're hoping very much that we can be at Palo Alto, the home of Stamford.

MURROW: That would be a wonderful place to be.

MURROW: Good evening, Donna.

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SHIRLEY: Good evening.

MURROW: Good evening, Shirley.

DR. FREDERICK: Good evening, Mr. Murrow.

MURROW: Good evening, Dr. Fredericks. Shirley, do you and Bob get home very often?

SHIRLEY: Well, Mr. Murrow, we don't get home as much as we'd like to because my husband is a president in internal medicine in Boston right now and so we'll be there for another year and a half.

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DR. FREDERICK: Well, we're hoping very much that we can be at Palo Alto, the home of Stanford.

MURROW: That would be a wonderful place to be.

DR. FREDERICK: Well, we'd be near home again.

MURROW: Donna, what are you studying at Marquette?

DONNA: Sociology. I'm a sociology major in the School of Liberal Arts.

MURROW: And what year are you in?

DONNA: Sophomore.

MURROW: No more musicians in the family? What about you, Larry?

LAWRENCE: Oh, I like music, Mr. Murrow, but I don't like it as a profession. I'm bandboy with the orchestra down at the studio on Saturdays.

MURROW: That interests me. Tell me, what exactly does a bandboy do?

LAWRENCE: Well, I just run errands, get suits pressed, and get sandwiches and coffee, and load and unload the truck of the instruments, and just stuff like that.

MURROW: But you don't have to sweep out, huh?

LAWRENCE: Oh, no, not that.

MURROW: Fern, you certainly have a fine family. Where did all this start? Where did you and Lawrence first meet?

MRS. WELK: Well, I met Lawrence in [unintelligible] South Dakota while I was in nurse's training, and we had quite a traveling romance, Ed. We were engaged in Denver, Colorado, married in Sioux City, Iowa, but Lawrence likes to tell it a

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MRS. WEIK: Well, I met Lawrence in Lantonlittle, South Dakota while I was in Dance's training, and we had quite a travelling romance, Ed. We were engaged in Denver, Colorado, married in Sioux City, Iowa, but Lawrence likes to tell it a

little bit different way. You see, he had a tonsilectomy while I was a nurse, and he says I got him while he was under the anesthetic. [Laughter]

WELK: And, Ed, I haven't been sorry about it.

MURROW: Tell me, Fern, did you and the children travel with Lawrence in the early days?

MRS. WELK: Yes, we did, Ed. We traveled before the children went to school and when they started school we settled in Chicago. We stayed there until we moved to California four years ago. But in the summertime we would always go on the road with Lawrence.

MURROW: Well, Lawrence, now that your barnstorming days are over, is life any easier?

WELK: Well, it's more pleasant, let me say it that way. This way I get a chance to stay at home, eat at home, sleep at home, and spend some time with the family, and the work is still hard. In fact, maybe a little bit harder, but it's still more pleasant.

MURROW: Do you do much of your work at home?

WELK: Yes, I do, Ed. I would like to go over in my little study over here and let you see what we have in here. Ed, here in the library we have a little organ - a little chord organ - and this is where my work goes on at home. I line up the arrangements for our TV shows and our Choral recordings, and any other work that has to do with the orchestra. This

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gives me a chance to work right at home with the family, and this organ sounds a little bit like an old-fashioned organ but it is really something new - something like this here. [Plays organ] Something like that.

MURROW: Well, Lawrence, you've done pretty well for a long time in what is generally regarded as a rather precarious business, and now you have two television shows a week. What is the Lawrence Welk music formula?

WELK: Well, Ed, the band has been doing real nice, especially this past year, and, of course, we want to say "Thanks" to Dodge and Plymouth because I don't believe we could have achieved this success without them. They gave us the showcase of TV and they gave us a chance to play to all of America, and, fortunately, I think we have the formula of playing simple harmony, good harmony along with the melody, the type of music that the American audiences like, and it has been most wonderful. I'd like to take you over here, Ed, and show you something that I'm extremely proud of. Ed, we have just celebrated our 25th wedding anniversary, and, of course, I am extremely happy to have received this from our Choral Company. It's a silver recording that means much more to me than if I would have had the gold record which sells one million.

MURROW: It's certainly a very nice memento. Fern, Lawrence described you as the heart of your family.

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MURROW: It's certainly a very nice memento. Now, Lawrence described you as the heart of your family.

What's been the most important influence in raising your children?

MRS. WELK: Well, you see, Ed, we believe in giving our children a good religious education. Both Lawrence and I, when we were youngsters, we were trained in religion so that we feel it has helped us and we felt our children should have it also.

MURROW: Fern, I'm told you did most of the decorating in your home. It looks lovely.

MRS. WELK: Thank you very much, Ed. I had some help. Techler Mertens, my interior decorator, and I worked together. I told her what colors I liked. She went out shopping and brought in the drapes and stuff like that.

MURROW: Well, now what about that well known Southern California fixture, the swimming pool? Where's yours?

MRS. WELK: Well, you see, Ed, we live up high on a hill. It's pretty windy and chilly up here most of the year so we didn't think it was practical.

MURROW: That's a good reason for not having one, isn't it. Lawrence, I notice you seem to like to dance on your television show. Do you ever take Fern dancing?

WELK: Yes, I do, Ed. Every once in a while we go out. However, we do most of our dancing right here at the home and, of course, I'd like to ask Mrs. Welk right now to come over here. I think our TV audience would like to see her dance

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a little bit too.

MURROW: Good. I was going to ask if you would give us that "One, and two, and dance a little."

WELK: Okay, Ed. Ed, this is our TV room. Our speaker - the 24 speaker, hi fi, and this is what we dance to here at the home. [Dances with Mrs. Welk.] Folks, this is the young lady that really loves to dance, Donna. [Dances with Donna.] [Dances with Shirley.]

MURROW: Lawrence, you almost persuade me to try to learn to dance sometime. Where did the name "Champagne Orchestra" come from?

WELK: Well, we've had Champagne Music now since 1938 when we played the William Penn Hotel in Pittsburgh where champagne music was born.

MURROW: What was your orchestra called before the champagne name?

WELK: Well, Ed, I'm not sure if we should bring that up. It was the Honolulu Blues Chewing Gum orchestra at one time when we had a chewing gum sponsor, and later on it was the Hotsy-Totsy Boys. Let's forget about that one.

MURROW: All right, it's forgotten. Tell me, what inspired you to become a musician?

WELK: Well, my family, I believe. My brothers and sisters played and sang, and my folks - My dad played the accordian and my mother sang, so we have a lot of music at the

a little bit too.

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WEIK: Well, my family, I believe. My two sisters and sisters played and sang, and my folks - My dad played the accordian and my mother sang, so we have a lot of music at home.

home, and first I must admit I like music very much. In fact, I don't think I could live without it.

MURROW: Do you ever miss the days on the farm when you were a youngster?

WELK: Well, I think they were some of my best days. I certainly enjoyed the farm and they are very necessary to youngsters who certainly grow up the right way, but I don't believe I'd like to go back and work anymore.

MURROW: Do you still have that original accordian?

WELK: No, I don't. I wish I would have it but I don't have it anymore.

MURROW: Fern, I guess you're not very sorry you left the Midwest for life in California, are you?

MRS. WELK: I love it in California. Ed, we have so much sunshine out here, and it's so lovely, and such relaxed living, I just wouldn't feel right going anywhere else.

MURROW: What's the weather out there like tonight?

MRS. WELK: Well, tonight I think it's perhaps right now - would you say about 70?

WELK: A little less than 70 but this afternoon it was in the 80's and yesterday we played golf. It's just great out here!

MURROW: How's your golf game, Lawrence? How'd you do?

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very much because they keep me too busy, but it was still nice out there.

MURROW: Well, it's good that with two television shows a week you still have time to play golf occasionally. Thank you very much. Thank you, Lawrence, for letting us come and visit you.

WELK: Thank you very much, Ed.

MURROW: And will you say good night to your delightful family for us, too.

MRS. WELK: We certainly will.

WELK: We will.

MURROW: Thank you very much. Good night.

MRS. WELK: Good night.

WELK: Good night, Ed.

MURROW: In just a moment we'll take you for a visit with Nathan Milstein and his family.

[Commercial]

MURROW: Nathan Milstein became a violinist in his native Russia and an artist in his adopted America where he has been a citizen for the past 14 years. There is now general agreement among the critics that he has matured into one of our greatest musicians. Nathan Milstein has been touring the music world of four continents with his violin since he was age 23, and, as a matter of fact, is just back from France where he was decorated by the French Government.

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Nathan Milstein, his wife, Therese, and their two daughters, Maria and Jo, live in this building in New York City just opposite Central Park and near the Metropolitan Museum of Art.

[Maria playing piano.]

MURROW: Good evening, Mr. Milstein.

MILSTEIN: Good evening, Mr. Murrow.

MURROW: Hello, Maria.

MARIA: Hello.

MURROW: Maria, what was that you were playing?

MARIA: That was a piece by Trementi.

MURROW: Tell me - now tell me honestly - does your father make you practice very much?

MARIA: Well, sometimes yes and sometimes no.

MURROW: Well, now that's a diplomatic answer but is it more yes or no?

MARIA: Yes.

MURROW: Yes. David, I remember Eugene Ormandi telling us that as a boy he was whipped when he wouldn't practice the violin. Did that ever happen to you?

MILSTEIN: I wasn't exactly whipped but I was forced to play. Since I didn't want to be whipped, I played.

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MILSTEIN: Good evening, Mr. Murrow.

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MARIA: Hello.

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MILSTEIN: I started to play - study - the violin

when I was 7. I enjoyed it about five years later or six years later. Then I already started to play quite well. I didn't have so much difficulty but in the beginning it's so difficult.

MURROW: The first five or six years were just drudgery. Is that right?

MILSTEIN: Yes.

MURROW: Maria, does your father appreciate jazz or does he need a little encouraging on that kind of music?

MARIA: Well, he likes some kind of the jazz but he really needs encouraging.

MURROW: He does. And you encourage him, do you?

MARIA: Yes.

MURROW: Mr. Milstein, what about your wife? How does she take what I imagine must be endless hours of practicing on your part?

MILSTEIN: I don't practice endlessly but I think we better go and meet Mrs. Milstein to ask her the question.

MURROW: Good. Good evening, Mrs. Milstein.

MRS. MILSTEIN: Good evening, Mr. Murrow.

MURROW: I suppose everyone in a musician's family is expected to play something. What's your instrument?

MRS. MILSTEIN: I used to play the piano and I used to practice and play it quite seriously but then when I married Nathan I gave it up and not so much because of him, but because of Horowitz. Leslie Horowitz happens to be his

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best friend. He'd come often to the house and just casually play the piano and play many a piece that I used to pound at the piano for hours and years and it sounded so differently under his fingers. I don't know, it just did something to me and kind of proved then that that was the only way to play the piano, and I closed the piano about 11 years ago. I haven't played since.

MURROW: Well, Mrs. Milstein, you have two girls. Where is your other daughter?

MRS. MILSTEIN: Oh, Gill deserted us tonight in favor of younger friends. She is a freshman at Rutgers this year and she comes home only every month for a couple of days and tonight she had a previous engagement for a dinner party and then a ball where we are going to join her later at the Junior Assembly and she was heartbroken because she loves drama and she wants to major in it, and she would have loved to be on television, I know.

MURROW: But I'm sure that party was much more important than television tonight to her. Tell me, does the Milstein family ever tour with Nathan when he's on the road?

MRS. MILSTEIN: Yes, we go to Europe with him every year and we spend five to six months in Europe, but here I very seldom travel with him except to cities where I happen to have friends. Mostly to Philadelphia, Washington, Baltimore, or when he goes to the West Coast to Los Angeles or San

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Francisco.

MURROW: Mr. Milstein, what is the schedule for the rest of the year?

MILSTEIN: Now the next concert will be in Carnegie Hall - the first concert - December 2. After that I go on tour. I will be visiting cities in the South, West, East and Midwest, and that will take me - my time - up to the end of April and then I go back to Europe to play again.

MURROW: Well, at least for that Carnegie Hall concert you won't have to board an aircraft to get there, will you?

MILSTEIN: No, thank God.

MURROW: Why? Don't you like flying?

MILSTEIN: I never fly. I am afraid.

MURROW: Mr. Milstein, don't you find traveling something of a bore, especially when you're rather isolated in a small town somewhere?

MILSTEIN: I must say no, I am not bored with small towns, nor am I bored on a train because I always have something to do. Either I practice the violin - though it's very uncomfortable, I do something. And then I read and in small towns when you have nothing to see like a museum in Chicago or Cleveland or in Washington, I will walk down the street and go to a movie.

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MURROW: Well, you must know all of the movie

stars by now, don't you?

MILSTEIN: I don't know them all by names but I know some of them by names.

MURROW: Who is your favorite?

MILSTEIN: My favorite is Marilyn Monroe.

MURROW: Mrs. Milstein, are you a movie fan too?

MRS. MILSTEIN: Yes, I am but not as much as my husband is. I am more of a theater-goer, and sometimes I want to go with him and see a movie and when he returns from tour he's seen them all so I never have a chance to go with him.

MURROW: Mr. Milstein, what else, if anything, do you do for relaxation when you are not giving recitals?

MILSTEIN: I must say that I do something besides the violin but there is nothing like it for relaxation. I paint, for instance.

MURROW: Do you?

MILSTEIN: If you don't mind I'll show you some things that I painted.

MURROW: Good.

MILSTEIN: And before that I think Maria should go to bed now.

MRS. MILSTEIN: Yes, I think so too.

MARIA: Good night.

MURROW: Good night, Maria. Good night.

MILSTEIN: Here is one of the paintings I painted

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MILSTEIN: And before that I think Maria should go to bed now.

MRS. MILSTEIN: Yes, I think so too.

MARIA: Good night.

MURROW: Good night, Maria. Good night.

MILSTEIN: Here is one of the paintings I painted

about two or three years ago. A landscape. I don't know what it is. It must be Vermont because I love that state.

MURROW: It's an oil, isn't it?

MILSTEIN: Vermont. And then there is another painting which I painted my wife.

MURROW: How long does it take you to do one of those paintings?

MILSTEIN: Generally I can't do it longer than ten or 15 minutes because if I start to work too long on them, I spoil them. Friends say, "Stop it." Sometimes I am not so careful and I don't stop it and I have to throw them out. But this I kept because it reminds me of my wife.

MURROW: Well, painting might turn into a profitable career for you, mightn't it?

MILSTEIN: I don't think so because for that you have to dedicate yourself.

MURROW: Do you paint only pictures or other things?

MILSTEIN: No, I paint landscapes, portraits. I never tried flowers or still life because then you have to actually have a model. I mean still life in front of you, but I have no time to create that to paint. I generally paint landscapes because I remember the landscapes and I simply paint them.

MURROW: I heard a story of your painting something

one time that turned out a rather neat profit. Is that right?

MILSTEIN: Not painting, no.

MURROW: No?

MILSTEIN: It was furniture remaking. I bought one in Vermont. I used to go to antique shops. An old wash stand for $1.25 or so or $1.50, and after I finished working on it, three weeks later I sold it for $100. There was the profit.

MURROW: That's a very neat profit indeed. Mr. Milstein, how many violins do you own?

MILSTEIN: I own one very good one and then two or three of lesser quality but those I gave to friends of mine for playing - younger artists and pupils, but I have only one very good Stradivarius. I'd like you to see it.

MURROW: Yes. I know this is a stupid question, but what is it that makes a violin good?

MILSTEIN: I suppose it's when it's made so well like Stradivarius has made it because it's very difficult to explain the quality of the instrument. It's like explaining the quality of a painting. There are so many elements. I better show you the violin so that you see for yourself. If there would be color television you would see the beautiful orange-red varnish on this Stradivarius which was made in 1716. This is one of the best years of Stradivarius' work.

MURROW: How many did he turn out in that year?

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I know of about seven or eight instruments of that year. Actually, the 15 also was very famous - 15 and 16 - the best years of his golden period and this is one of those violins.

MURROW: Even without color it's a beautiful instrument. Could we hear it?

MILSTEIN: Would you like to?

MURROW: Please. [Mr. Milstein plays violin.]

MURROW: Thank you very much. I wish we could stay and listen to you play all evening, sir. Thank you.

MILSTEIN: How did it sound?

MURROW: Beautiful.

MILSTEIN: Do you like it?

MURROW: I do indeed. Mrs. Milstein, Nathan was saying before that he doesn't practice too much while he's at home. Does that make it easier or harder for you?

MRS. MILSTEIN: Oh, it's hard to answer, I guess. It's harder not to listen to it.

MURROW: Mr. Milstein, you don't seem to me to be the temperamental type, or am I wrong?

MILSTEIN: No, you are right, I am not temperamental, but I have at times a temper, but that happens very rarely though, and really I am never brought to that mood except by very small, unimportant things. It's not dangerous then.

MURROW: I suppose a sense of humor occasionally helps in your business, doesn't it?

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MILSTEIN: That helps very much. That helps very much because without a sense of humor you get frustrated in food. Music never frustrates you, but that is more the profession, traveling, hotels, restaurants, changing climate, but you get used to it with a little sense of humor, as you say.

MURROW: Mr. Milstein, it's always intrigued me. Why do so many violinists come from Russia?

MILSTEIN: Oh, I think that it's an accident. Very often people say the Russians are so gifted, or something. They are gifted like anybody else would be gifted, only they have advantages. They have a very famous violin teacher, Professor Arwell in St. Petersberg, now Leningrad. I know it as a small town. Young boys that studied hard. They tried always to go to St. Petersberg to study with him, and they were forced to play hard and practice. Well, to be able to go and be accepted in conservatories where Arwell was [garbled] But otherwise without this incentive, maybe they would not even become violinists.

MURROW: So music, like everything else, is a matter of great teaching, isn't it?

MILSTEIN: Great teaching and schooling, of course.

MURROW: Thank you very much, Mrs. Milstein, and Mr. Milstein, for letting us come and visit you. Good night.

MRS. MILSTEIN: Good night.

MILSTEIN: Thank you, Mr. Murrow.

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MILSTEIN: Thank you, Mr. Murrow.

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MURROW: Next week Jackie Leonard and his wife and with that well known author and critic, Clifton Fadiman and his wife.

And now from Person to Person. Good night and good luck.

PERSON TO PERSON with EDWARD R. MURROW
Guests: Mr. and Mrs. Jack E. Leonard
Mr. and Mrs. Clifton Fadiman
Friday, November 30, 1956 - 10:30 P.M.

MURROW: Good evening. I'm Ed Murrow. The name of the program is Person to Person. It's all live. There's no film. Tonight we'll be visiting first with that comedian, Jack E. Leonard, and his wife, and then we'll move on to New Caanan, Connecticut where the author and critic, Clifton Fadiman, and his wife will be waiting for us. We'll be ready to go in exactly 30 seconds.

[Commercial]

MURROW: For over 25 years Jack E. Leonard has been singing, dancing and telling jokes. First in vaudeville, then in night clubs, and on television. He used to be known as the biggest man in show business. He weighed 340 pounds, but last year he went on a diet and lost nearly 130 pounds in eight months. The charge that Jack E. Leonard's diet is responsible for the current food surplus may have some basis of fact.

Jack is 45. He was born and raised in Chicago where he worked as a lifeguard, and he went into show business while still in his teens. Then he met a dancer, Katherine Emerald, now Mrs. Leonard. Kay and Jack E. Leonard have an apartment in the Park Vendome on the West Side of Manhattan. They are at home for another week. Then Jack leaves for Newport, Kentucky to start a new tour at the Beverly Hills Country Club.

Good evening, Mr. Leonard, sir.

LEONARD: Good evening, Mr. Murrow. I am standing right now in front of my old kitchen which put a lot of weight on me for a long, long time. In the last year it practically made me a midget.

MURROW: I imagine you used to spend a pretty fair amount of time in that kitchen, didn't you?

LEONARD: I certainly did, Mr. Murrow. I walked to that refrigerator so often my hand was frostbitten. I think my tongue is too.

MURROW: Well, Mr. Leonard, your new live figure is altogether admirable. What did you weigh in at this morning?

LEONARD: I was at the crack of 206 1/2. I must have had watermellon on the way home.

MURROW: Tell me, do you still have to watch your weight?

LEONARD: Yes, I watch it quite a bit, Ed. I just

Jack is 45. He was born and raised in Chicago where he worked as a lifeguard, and he went into show business while still in his teens. Then he met a dancer, Katherine Emerald, now Mrs. Leonard. Kay and Jack E. Leonard have an apartment in the Park Vendome on the West Side of Manhattan. They are at home for another week. Then Jack leaves for Newport, Kentucky to start a new tour at the Beverly Hills Country Club.

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LEONARD: Yes, I watch it quite a bit. My 1ue

have to watch myself because I bought a lot of new clothes and I think I look rather adorable.

MURROW: You do, indeed. Tell me, what does Mrs. Leonard say about your new figure?

LEONARD: Well, I, eh - she kinda likes me since I've split up.

MURROW: Could we meet her, do you think?

LEONARD: Be my guest.

MRS. LEONARD: Hello, Mr. Murrow.

MURROW: Good evening, Mrs. Leonard.

MRS. LEONARD: How are you?

MURROW: I'm fine, thanks.

MRS. LEONARD: Good. I want you to meet two members of our family that you haven't met before. This is Mike. Isn't he darling?

MURROW: Yes. What kind is he?

MRS. LEONARD: A Chihuahua. He weighs 2 1/2 pounds. This is Fanny. She's the temperamental one. She weighs five pounds.

MURROW: Is she a Chihuahua too?

MRS. LEONARD: Yes. They're mother and son.

MURROW: Oh, yes. Tell me, Kay, what do you think of what has been referred to as your "new man?"

MRS. LEONARD: Oh, I'm thrilled with him, Ed. Really, I've always wanted him to lose weight, but he wouldn't listen

have to watch myself because I bought a lot of new clothes and I think I look rather adorable.

MURROW: You do, indeed. Tell me, what does Mrs. Leonard say about your new figure?

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MRS. LEONARD: Hello, Mr. Murrow.

MURROW: Good evening, Mrs. Leonard.

MRS. LEONARD: How are you?

MURROW: I'm fine, thanks.

MRS. LEONARD: Good. I want you to meet two members of our family that you haven't met before. This is Mary. Isn't he dapper?

MURROW: Yes. What kind is he?

MRS. LEONARD: A Chihuahua. He weighs - I'd bounds. This is Fanny. She's the temperamental one. She voices [illegible] Canada.

MURROW: Is she a Chihuahua too?

MRS. LEONARD: Yes. They're sisters and cats.

MURROW: Oh, yes. Tell me, Gay, what do you think of what has happened to us over the new years?

MRS. LEONARD: Oh, I'm thrilled with it. I've always wanted him to lose weight, but he wouldn't listen

to me. I wanted him to get down to about 198, but he doesn't want to. He's happy now. But now he gets all the attention. I used to.

MURROW: Well, I suppose this whole business of his losing weight has made quite a conversation piece for your friends, hasn't it?

MRS. LEONARD: It certainly has. That's all they talk about. They don't even notice me anymore.

LEONARD: Well, as a matter of fact, when I was on this murderous diet, Ed, I got a call from my very good friend, fat Frank Sinatra from Spain while he was making a picture over there, and he said, "Jack, I understand you've losta lot of weight." I said, "Frank, I've lost more than you are." He thought that was pretty funny for his $74 over the phone. But it's been a tough diet. I was on a sort of a salt-free diet. It was a little embarrassing. I mean going from door to door and asking people to free salt, and the doctor said to me - Dr. Clod - he said that I should cut out bread and that's very difficult because the meat keeps fallin' through the sandwich. But I've enjoyed this whole thing immensely. I'm not kidding. It was real rough for a while but I think I look pretty good and I'm very happy about it.

MURROW: Tell me, did you do much exercising while you were reducing?

LEONARD: Oh, I played 36 holes every day and then

I lost my harmonica, but I really do. I do a lot of exercise. I do a lot of knee bends and all that sort of thing, and I get physio-therapy from a very good friend of mine, Dr. LeFitzhugh. He comes to the house twice a week and gives me a good workout. I'm quite happy about this whole thing. Everything has shrunk. My head shrunk. Of course, if I get a lot of big television shows I may make a comeback.

MURROW: Well, you have to be careful---

LEONARD: What did you say?

MURROW: I'm sorry. I say you have to be careful when you're dieting the way you did, don't you?

LEONARD: Oh, of course. I just look at the kind of food I used to eat and I just won't do it anymore. I'm very happy the way I am right now and I'm going to continue to stay at this. As a matter of fact, I'm quite thrilled about my new career as a fat man - as a thin fat man, as a fat thin man.

MURROW: And as you said a moment ago, the kind of diet you went on was a salt-free diet. Is that right.

LEONARD: That's right.

MURROW: And what else did you give up?

LEONARD: Oh, I gave up living.

MURROW: Well, let me put it this way. Before you started giving up living, what did you eat on an average day?

LEONARD: Oh, anything that was available. I used to get up at the crack of eight, and I got up very early so I

I lost my hormones, but I really do. I do a lot of exercise. I do a lot of knee bends and all that sort of thing, and I get physio-therapy from a very good friend of mine, Dr. Leftkiwan. He comes to the house twice a week and gives me a good workout. I'm quite happy about this whole thing. Everything has shrunk. My head shrunk. Of course, if I get a lot of big television shows I may make a comeback.

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MURROW: Well, let me put it this way. Before you started giving up living, what did you eat on an average day?

LEONARD: Oh, anything that was available. I used to get up at the crack of eight, and I get up very easily so I

could have more during the day. I had about three or four eggs for breakfast and about four or five pieces of toast and maybe four or five cups of coffee, and then I got dressed and went out and had some breakfast. Then for lunch I had - oh, maybe five or six hot dogs and five or six pieces of bread, and then when I used to visit friends in different restaurants, that is like between two and six, I used to carry on the same type of thing like eating several bowls of jelly and then I'd come home---

MURROW: Several bowls?

LEONARD: Bowls, yes. And then I'd come home and have my dinner. Then lie down for a couple of hours and get up and have a light lunch and then I would dream of food for the rest of the night.

MRS. LEONARD: He's not lying, Ed.

MURROW: Kay, you must have had some pretty tough cooking problems while Jack was shedding the poundage, didn't you?

MRS. LEONARD: Well, there were a few problems. Let me see now. One was, I was considered a pretty good cook and I made fancy dishes, very rich food and he loved it. And another one was trying to figure out after he went on the diet what I could feed him every meal. And there was another problem. I have it right over here. I'll show you, Ed.

MURROW: Good.

MRS. LEONARD: All right. Come along with me.

LEONARD: You know, she had me eatin' like a canary As a matter of fact, one day I got so hungry I ate the canary.

MRS. LEONARD: Now, Ed, he was allowed two ounces of meat for lunch. Can you hear me?

MURROW: Yes, I can, indeed.

MRS. LEONARD: And I want to show you. This is 3/4 of a pound of meat.

MURROW: Uh, huh.

MRS. LEONARD: Now, this is just about three ounces- two ounces- of meat. Can you see it?

MURROW: Yes, I can.

MRS. LEONARD: That was his meat for his lunch.

MURROW: Looks like an ounce and a half to me. How does it look to you, Mr. Leonard, sir?

LEONARD: It doesn't look like anything to me.

MRS. LEONARD: My dogs eat more.

LEONARD: Oh, you're wonderful. I tell you, it's really wonderful not eating anymore. As a matter of fact, it's a little more inexpensive, but we manage.

MURROW: Kay, did you ever catch him raiding the ice box while he was on this diet?

MRS. LEONARD: Well, no, but I took no chances. Every time I wasn't here I hid the dogs. I was worried about them.

LEONARD: That was real funny.

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LEONARD: That was real funny.

MURROW: It was.

LEONARD: Yes, I think so.

MURROW: Jack---

LEONARD: Yes, Ed.

MURROW: ---when a man loses 100 pounds, what does he do about his clothes?

LEONARD: Oh, he just gives them away. I tried to have them - a lot of them - altered but I kept losing so much I just had to give them away, and I really went on the diet for this reason. I couldn't afford wall-to-wall suits anymore. But I have one suit left. As a matter of fact, I have a sports coat and a pair of pants. I'd like to show them to you, Ed, and I hope some fat guy gets 'em because that's the finish of my fat career. You see the difference in this size that I wear now. It's about a size 59 or 60 jacket, cashmere, and I used to wear it and it was quite snug. As a matter of fact, here's a pair of my old favorite pants, size 60. They were mine.

MURROW: It's hard to realize that you were ever really that big.

LEONARD: Well, I realized it. As a matter of fact, to give you a rough idea of how fat I used to be, here's a picture of myself and the great Merman and Art Carney when we did the show Panama Hattie. I weighed about 330 pounds there and I lost about ten pounds rehearsing. Now I'll show you another picture which I'm quite happy about. My wife found it

MURROW: It was.

LEONARD: Yes, I think so.

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LEONARD: Yes, Ed.

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MURROW: It's hard to realize that you were ever really that big.

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just the other day. This is when I swam on a swimming team in Chicago - Division Street Y.M.C.A. and it was around 1922 or '23. Do you think you can pick me out of that whole bunch, Ed?

MURROW: I can make a guess. The second from the right in the second row.

LEONARD: You're right, and, incidentally, I might add, I'm wearing glasses and I also have more hair than anybody else. But, that's life!

MURROW: Jack, your size was your trademark.

LEONARD: Well, it was. I thought it was. But I had to go on this diet. What's the use of kidding. I carried it too long and I'm - but after losing this weight - as a matter of fact, I'll be very honest with you, Ed, I sort of stimulated my career. You know, I've just written five articles for a newspaper syndicate and it's appearing all over the whole world right now, and, as a matter of fact, I just did an album for Victor records. They are called Rock 'n Roll for Kids Over 60 and I'd love to have you see them. I've got them in the other room. I know you'll get a great big kick out of this.

MURROW: For kids over 60 or over 16?

LEONARD: Over 16.

MURROW: Over 16.

LEONARD: Yeah. And this is the album and there I am in the leather jacket and the motorcycle. I think it's rather attractive. I enjoyed doing it, it was a lot of fun.

And I hope it sells because I've gotta get even for that diet.

MURROW: Kay, we've been looking at some old pictures of Jack. It's quite a change, isn't it?

MRS. LEONARD: Yes, it is. But I have a favorite. I'd like to have you see it, Ed. This is an old picture also, but I think it typifies Jack. The jolly fat man, you know?

MURROW: Yes.

MRS. LEONARD: He's always so jolly. And this is a picture of a clown laughing. He saw Jack's act. I mean he didn't see Jack's act. The clown crying. He saw Jack's act.

LEONARD: You've hurt my feelings.

MRS. LEONARD: Clever? Oh, boy!

MURROW: I thought that was Jack when he was a youngster. That last clown picture.

MRS. LEONARD: Oh, no, it isn't.

LEONARD: Very good.

MURROW: Jack, how did you go from lifeguarding into show business?

LEONARD: Well, the Charleston Contest came about around 1925 when I was going to high school and I sort of won around $100 a week in those days and started to wear blue serge suits with three buttons in those days, and I was in a contest one time with a great comedian called Billy House. He saw me in this contest and I went to work for him and I went all over the world since, and I'm very happy about it.

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MURROW: Jack, how did you go from lifeguarding to show business?

LEONARD: Well, the Chesapeake Contest came along around 1925 when I was going to high school and I saved up around $100 a week in those days and started in work this suite with three buttons in those days, and I was in a contest one time with a great comedian called Billy Hunn. He was in this contest and I went to work for him and I been all over the world since, and I'm very happy about it.

MURROW: How did you feel about giving up life-guarding?

LEONARD: Oh, it was all right. I saved about two or three hundred people during eight or nine years but I had to give it up because I was starting to hate the people I was saving.

MURROW: Kay, you've been exposed to Jack's humor for quite a while now. How would---

MRS. LEONARD: I sure have.

MURROW: How would you describe his style?

MRS. LEONARD: Well, I call it caustic wit and I think it stems from the fact that he was a fat man. He didn't like it. He pretended he did and it was a defense mechanism.

MURROW: You really think so?

MRS. LEONARD: I do. He agrees with me, I think. It took me a long time to get him to, though.

LEONARD: Now I'm building erector sets.

MURROW: Jack, one thing I've been wondering. What does the "E" stand for in Jack E. Leonard?

LEONARD: Well, it used to stand for "Enormous." Now it stands for "Empty."

MURROW: Incidentally, Jack, I noticed this evening that you have been calling me "Mr. Murrow" through most of this program and I thought we were old friends of long standing.

LEONARD: Well, I'll tell you, at times I forgot

MURROW: How did you feel about giving up lite-
guarding?

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LEONARD: Now I'm building greater sets.

MURROW: Jack, one thing I've been wondering. What does the "Z" stand for in Jack Z. Leonard?

LEONARD: Well, it used to stand for "Zebrowski." Now it stands for "Zerity."

MURROW: Incidentally, Jack, I noticed that even that you have been calling me "Mr. Murrow" throughout this program and I thought we were old friends of long standing.

LEONARD: Well, I'll tell you, at times I forget

your first name. But I've always enjoyed having you and I'm getting a great big kick out of working with you tonight, Mr. Murrow. But I personally think one thing and I wish you'd listen to me. I think you smoke too much.

MURROW: Well, if I had your will power I would give it up.

LEONARD: Well, do whatever you want with it.

MRS. LEONARD: So would he.

MURROW: Jack, thank you very much, and thank you, Kay, for letting us come and visit you.

MRS. LEONARD: You're quite welcome.

MURROW: Thanks very much. Good night.

LEONARD: Good night.

MRS. LEONARD: Good night.

MURROW: In just a moment we'll take you for a visit with Mr. and Mrs. Clifton Fadiman.

[Commercial]

MURROW: Clifton, generally known as "Kip" Fadiman, has held 82 different jobs, that is, so far. Currently he's comparatively inactive. He's a Book-of-the-Month Club judge, host on the radio program Conversation, roving reporter for Metropolitan Opera broadcasts, columnist for Holiday Magazine, and on the side in his spare time he's preparing three different books.

Mrs. Fadiman is Anna Lee Jacoby who was a war cor-

respondent in the Far East for Time and Life, and co-author with Betty White of Thunder Out of China. Kip and Anna Lee Fadiman and their two children, Kip, who is not yet 6, and Ann, who is 3, live in this house at New Caanan, Connecticut. They've been here for about a year and a half.

Good evening, Anna Lee.

MRS. FADIMAN: Hello, Ed.

MURROW: Good evening, Kip.

FADIMAN: Hi, Ed.

MURROW: It's very nice to come and visit you tonight.

MRS. FADIMAN: Thank you, Ed.

MURROW: Mr. Fadiman, you've always been a city boy. How were you ever persuaded to move out into the country?

FADIMAN: Well, a long time ago - about 20 years ago, Ed, I did live out in the country during the summers in a town called Weston not far from here in New Caanan, and I was such a confirmed city boy then that I thought of taking the acre and a half that we had and converting the whole thing into asphalt. I remember that we had - one of our neighbors was even more citified than I was - Oscar Levant. You know Oscar, Ed.

MURROW: Oh, certainly.

FADIMAN: And he was such a metropolitan type that he finally moved out of the country because he said he couldn't

correspondent in the Far East for Time and Life, and co-author with Betty White of Thunder Out of China. Kip and Anna Lee Radiman and their two children, Kip, who is not yet 6, and Ann, who is 3, live in this house at New Canaan, Connecticut. They've been here for about a year and a half.

Good evening, Anna Lee.

MRS. RADIMAN: Hello, Ed.

MURROW: Good evening, Kip.

RADIMAN: Hi, Ed.

MURROW: It's very nice to come and visit you tonight.

MRS. RADIMAN: Thank you, Ed.

MURROW: Mr. Radiman, you've always been a city boy. How were you ever persuaded to move out into the country?

RADIMAN: Well, a long time ago - about 20 years ago, Ed, I did live out in the country during the summers in a town called Weston not far from here in New Canaan, and I was such a confirmed city boy then that I thought of taking the acre and a half that we had and converting the whole thing into asphalt. I remember that we had - one of our neighbors was even more citified than I was - Oscar Levant. You know Oscar, Ed.

MURROW: Oh, certainly.

RADIMAN: And he was such a metropolitan type that he finally moved out of the country because he said he couldn't

stand living in a place where there wasn't a cop on the corner. But, well, we moved back to town and then I was lucky enough to persuade Anna Lee to marry me and as it happened, we had a couple of children and decided the country was the place for them, and then we found out it was the place for us. I'm never coming back to New York if I possibly can help it.

MURROW: Anna Lee, do you agree about this matter of living in the country?

MRS. FADIMAN: Oh, Ed, I do. Not just anywhere in the country. We're in love with New Caanan. We love the children's school - the New Caanan country school. I hope we never leave.

MURROW: Kip, about those 82 jobs you have held. I was right, wasn't I?

FADIMAN: Well, I don't know, that's a sort of Gallop Poll. It might be something like that.

MURROW: Well, I gather you like to move around a bit.

FADIMAN: Well, I'll tell you how it is, Ed. In my business - I am a writer or I try to be - it seems to me you ought to be Shakespeare or you ought to substitute for being Shakespeare, or have as many lively jobs as possible. If you have to be second-rate, be second-rate in as many different departments as possible so I thought - I have moved around a great deal. I remember when I was a youngster about - oh, I

don't know, about 12 or 13, I made up my mind that if I possibly could, I'd change jobs at least every ten years. Now, sometimes my employers considered that I should change jobs considerably sooner than that in most cases, but I have never held a job longer than ten years. A rolling stone.

MURROW: Anna Lee, Kip obviously has fun doing what he wants to do. Are you doing pretty much what you want to do?

MRS. FADIMAN: Exactly. Can't imagine anything nicer. When I was 9 years old, Ed, I remember writing a composition, and I said that I wanted to travel all over the world and do a lot of exciting things. I wanted a boy first and a girl next, and, of course, first I wanted to marry the nicest man in the world and you see it all came true.

MURROW: Tell me, are the boy and girl still up?

MRS. FADIMAN: No, they're quite small. They went to sleep about three hours ago, I hope. But I would like to show you a picture of them, Ed. They're lovely. Here they are, Ed. This is Ann. She's just three. And Kim, just five and a half. And Kip has a big grown up son, John, who is about to go into the Army on Sunday. We haven't any picture of him, I'm afraid.

MURROW: But those two are sound asleep right now.

MRS. FADIMAN: Sound asleep. We hope so.

MURROW: Kip, those objects under the bookcase. Who is the collector in the family?

FADIMAN: Oh, these? Well, these are objects that come from the Far East. Anna Lee is an old China hand. I beg your pardon, young old China hand, and she brought back many things from China and the Far East. We think this is a water buffalo. We're not sure. It's very old. Pre-Christian. Oh, possibly a thousand years before Christ, and we love to have it. It's the oldest thing in this house by far. And this is a Tibetan wine jug. We don't keep any wine it. We don't keep any Tibetans in it but it's a rather nice object. That's very old too.

MURROW: It's lovely. What's it made of?

FADIMAN: I think this is copper.

MRS. FADIMAN: Copper, brass and turquoise.

MURROW: Anna Lee, in addition to these things from the Far East, you must have some memories of people, haven't you?

MRS. FADIMAN: Oh, Ed, I do, so many people. I keep remembering especially the GI's in the hospitals in Japan because they couldn't possibly get out. And then at the other extreme, Chiang Kai-shek. There were so many people.

MURROW: Any single individual stand out in your memory?

MRS. FADIMAN: Oh, I think the one who stands out most probably is General Douglas MacArthur. I think the greatest man I ever saw in all my life. He was humorous and liberal

and generous. I remember on Corregidor whenever any explosion came the rest of us would find ourselves 30 feet away but Mac Arthur never moved. He was the only man who could stand still, and at the time we were always wondering about the convoy and reenforcements from America, but MacArthur was looking 10 years ahead. He said colonialism would die, and he told us what would happen in Asia and Europe, and when I look over all the notes, it's amazing how right he was. He was a great man.

FADIMAN: Well, good-bye darling. I see I've lost you.

MRS. FADIMAN: No.

MURROW: Anna Lee, have you ever thought of writing a book about the general?

MRS. FADIMAN: Just thought about it, Ed, no more than that.

MURROW: You really aren't seriously considering it.

MRS. FADIMAN: No. No, I'm not.

MURROW: Kip, one of the books in your library must be Anna Lee's on China, Thunder Out of China. It certainly stands up now, doesn't it, after all the years?

FADIMAN: Oh, I like to think so.

MURROW: What other books do you collect?

FADIMAN: I don't collect any but we have about - well, you can see some of them here. We have 1/8 of a mile of

bookshelves, Ed. These shelves here, which are a very small portion of our library, is English literature beginning way over there with all the way back to Theobald continuing with the 15th, 16th, 17th and 18th Century. That's 19th Century stuff and here we get into the contemporary material, all the way down - This is Winston Churchill's "History of the English-Speaking People." That came in today. We not only have some great books in this library, but we have the biggest book that anyone has ever seen. Shall I show it to you.

MURROW: Yes, what is it, Kip?

FADIMAN: Well, you remember "Gulliver's Travels."

MURROW: Yes, I do.

FADIMAN: By Jonathan Swift. You remember that one of the places that Gulliver went to was the voyage to Brobdingnag? The giant?

MURROW: Yes.

FADIMAN: Well, this is the account of that voyage and as you can see, it's a pretty gigantic book.

MURROW: It certainly is.

FADIMAN: I think the print is about a half-inch high too, suitable for giants. I know what you're thinking. What about Lilliput? Okay, here's Lilliput. This is the smallest book ever printed.

MURROW: A little difficult to read the print from here, Kip.

FADIMAN: Even Lilliputians can't read the print. This is the big and the little of it.

MURROW: Well, these wouldn't be the books that you would take with you to a desert island, would they be?

FADIMAN: I don't know why people always ask that question of a literary man. You know what George Bernard Shaw once said. He said, Ed, that if he were sent to a desert island or landed on one, the book he would most like to have would be a blank notebook provided he had a pencil along with him, Well, I'm not in Shaw's class, of course, but I think for a writer the most interesting book he can possibly have is the one he writes himself.

MURROW: That's certainly true.

FADIMAN: Ed, right in here is our television room. At least we have a television set and we keep it in the room and, you know, there are two very eager and fervent viewers of this show here tonight. You know, when you live in the country as we do, pretty far in, and when your house is also your office as in the case of myself, all the members of the household become mixed up together and as they say, you have to be able to live with each other and make it one big happy family, kind of close together. I'd like to meet the other two members of our household, if I may introduce them.

MURROW: Good.

FADIMAN: May I?

MURROW: Yes, please do.

FADIMAN: This is Frankie. Would you come out? Elsa and Frankie. This is Elsa Hansen and that's Frankie Batey, Ed.

MURROW: Good evening.

FRANKIE AND ELSA: Good evening.

FADIMAN: Elsa keeps our children happy and Frankie keeps me from getting to look like Jack E. Leonard, Ed. Thank you ever so much, Elsa and Frankie.

MURROW: Thank you. Good night.

FRANKIE AND ELSA: Good night.

MURROW: Good night. Well, Kip, tell me---

FADIMAN: Yes?

MURROW: ---how do you organize your reading?

FADIMAN: Well, I'm not a very organized man, Ed. The books are all over the place. I pick them up and read them more or less at random but on the whole I have three kinds of reading to do. The first kind is my professional reading books of the Book-of-the-Month Club. I read, well, perhaps 20 books a month. And the second reading is the reading I have to do in connection with research projects that I have on hand - books, essays or whatever it may be. And the third kind of reading I do just for fun, that's all. I start that about 2 o'clock in the morning.

MURROW: What are you reading currently?

MURROW: Yes, please do.

FADIMAN: This is Frankie. Would you come out Elsa and Frankie. This is Elsa Hanson and that's Frankie Hanson.

MURROW: Good evening.

FRANKIE AND ELSA: Good evening.

FADIMAN: Elsa keeps our children happy and Frankie keeps me from getting to look like Jack E. Leonard. Do you ever do much, Elsa and Frankie.

MURROW: Thank you. Good night.

FRANKIE AND ELSA: Good night.

MURROW: Good night. Well, Clay, it's ----

FADIMAN: Yes?

MURROW: ---how do you organize your reading?

FADIMAN: Well, I'm not a very organized man. The books are all over the place. I place them in one of three more or less at random but on the whole I have three kinds of reading to do. The first kind is my professional reading books of the Book-of-the-Month Club. I read about 20 books a month. And the second reading is the work I have to do in connection with Encounter Magazine. I have on hand - books, essays or whatever it may be. And the third kind of reading I do just for fun, that's all. I read about 2 o'clock in the morning.

MURROW: When are you reading yesterday?

FADIMAN: Well, I'm reading a lot of things currently. I'll pick up the nearest one. This is a set of proofs. The proofs of a new novel called "The Last Angry Man" by a new novelist named Gerald Green. I think it's going to be a great success. It's a story about a doctor. Something like "Not As A Stranger." The plot is laid in Brooklyn. A Brooklyn doctor, not a Brooklyn Dodger, and it's a very moving story, I think, of the dedicated doctor.

MURROW: That desk you're sitting at, is that your office, Kip?

FADIMAN: Well, in a sense I have two offices. One office is the whole house and the other office is just this desk. I'm a very inefficient man, Ed. I have no files. I have no carbons. I have no memos. I do all my work right here. Around the edge of the desk you can see we've worked out some shelves to hold reference books, dictionaries and so forth. I think it's very nice to have your office, oh, within three or four or five feet of space.

MURROW: Have we lost Anna Lee somewhere, or is she still there?

FADIMAN: Well, I hope we haven't lost her. My life would be over in that case. Let's try to find her. Ah, there you are.

MURROW: Tell me, Anna Lee, is your life easier now that your war correspondent days are over?

MRS. FADIMAN: No, Ed, it's much nicer, but I remember with dismay and the many things Mother seems to have taught me years ago and said, "How in the world do you do anything as difficult as being a war correspondent?" And, of course, it's much, much, much harder to run a house and take good care of children.

MURROW: I'm sure it is.

MRS. FADIMAN: It's nicer, though.

MURROW: Kip, working at home as you do, how much time do you spend with your youngsters?

FADIMAN: Well, sometimes it seems that I spend about 26 hours out of 24, Ed, but I do like to spend at least two hours a day with them. What I like to do mostly - I know this sounds kind of pained to many people - is to read to them. They get plenty of exercise outside and reading to them, to me, is the greatest pleasure that I could possibly provide for them. Usually I spend about that much time per day.

MURROW: What sort of thing do they enjoy most?

FADIMAN: Oh, they like the same books that any child enjoys. Not particularly advanced. At least I have to change the reading so that the youngster gets simple nursery rhymes, fairy tales.

MURROW: Uh, huh.

FADIMAN: The older one is pretty good. I've been reading "Alice In Wonderland" to him.

MRS. PADIMAN: No, Ed, it's much nicer, but I remember with dismay and the many things Mother seems to have taught me years ago and said, "How in the world do you do anything as difficult as being a war correspondent?" And, of course, it's much, much harder to run a house and take good care of children.

MURROW: I'm sure it is.

MRS. PADIMAN: It's nicer, though.

MURROW: Kip, working at home as you do, how much time do you spend with your youngsters?

PADIMAN: Well, sometimes it means that I spend about 20 hours out of 24. Ed, but I do like to spend at least two hours a day with them. What I like to do most by - I know this sounds kind of pained to many people - is to read to them. They get plenty of exercise outside and something else. It is the greatest pleasure that I could possibly provide them. Usually I spend about that much time per day.

MURROW: What sort of things do they go for most?

PADIMAN: Oh, they like the same things that any child enjoys. Not particularly adventure. As Dave Thomas changes the reading so that the young ones get plenty of rhymes, fairy tales.

MURROW: Uh, huh.

PADIMAN: The other one is seven and I'm reading "Alice In Wonderland" to him.

MURROW: Then you think that old-fashioned activities like reading and conversation will survive in spite of all the distractions like television and radio?

FADIMAN: Oh, that's a fine thing to call our profession, "distraction." Sure, I think they will. As a matter of fact, I think they can help each other. I help to run a little program on radio called Conversation. A couple of us sit around and talk as well as we can about one subject, and the finest thing about that show is the fact that we stimulated other people to continue the conversation that we started. So I think that even our own medium, television and radio shows, can help to stimulate conversation and I think it can stimulate people into reading a book.

MURROW: The important thing is the transmission of ideas, isn't it?

FADIMAN: You bet it is.

MURROW: Thank you very much, Kip. Thank you, Anna Lee, for letting us come and visit you.

MRS. FADIMAN: Thank you, Ed.

FADIMAN: Thank you, Ed.

MURROW: Since we can't say good night to the children, will you say "Good morning" for us when they get up in the morning?

MRS. FADIMAN: We'd love to.

FADIMAN: We will indeed. Good night, Ed.

MURROW: Thank you very much. Good night.

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FADIMAN: We will indeed. Good night.

MURROW: Thank you very much. Good night.

CBS TELEVISION

PERSON TO PERSON with EDWARD R.MURROW

December 7, 1956 10:30 PM EST

Guests: Anita Ekberg [Mr. and Mrs. Anthony Steele] and, Mr. and Mrs. Ludwig Bemelmans.

MURROW: Good evening, I'm Ed Murrow. The name of the program is PERSON TO PERSON. It's all live. There's no film. On our first visit tonight we'll be going out to California to call on Mr. and Mrs. Anthony Steele. She's the movie actress Anita Ekberg; and, then we'll be coming back to New York to visit the writer and painter Ludwig Bemelmans and his wife. We will be ready to go in exactly 30 seconds.

[Commercial]

MURROW: Anita Ekberg has appeared in only six movies since arriving in Hollywood four years ago. Her latest is IRAQ[?]. But, there's little doubt she's known to movie goers just about everywhere. In an industry that is constantly in search of glamour she has become what is generally called valuable property. Her husband Anthony Steele is confronted with

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rs. Scofield:

Sorry, I don't know the name of this picture - sounded like
ONE CALLED VALERIE

Could you please fill in the blank, 5th line from top of page 2.

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Could you please fill in the blank,
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a different problem. Though he has been an established movie actor in Great Britain for something like ten years he is certainly unknown in this country. As a matter of fact he is just about to start making his first American pic ture - one called in which he will be playing opposite his wife. Anita comes from Sweden where she began her career as a model. Tony comes from England by way of India where his father was an Army officer. Anita Ekberg and Anthony Steele are still newly-weds. They were married last May. They live in this rented house which one day they hope to buy. It's in Bel Aire, with a magnificent view of California's Santa Monica mountains. Guden Abend, Anita.

EKBERG: Good afternoon, Mr. Murrow;

MURROW: How are you?

EKBERG: Fine, thank you.

MURROW: It's a lovely fire. There must be a nip in the air out your way tonight.

EKBERG: Well, as a matter of fact it is one of the coldest evenings we've had here since we got back from Europe, Mr. Murrow.

MURROW: So you and Tony are going to make a movie together. Is that a good idea, this husband and wife team in movies, do you think?

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EKBERG: Good afternoon, Mr. Murrow.

MURROW: How are you?

EKBERG: Fine, thank you.

MURROW: It's a lovely first. There must be magic in the air out your way tonight.

EKBERG: Well, as a matter of fact it is the coldest evenings we've had here since we got back from Europe, Mr. Murrow.

MURROW: So you and Tony are going to make a movie together. It sure a good idea, this business and also being in movies, do you think?

EKBERG: Well, I think so; it's a good idea once in a while, particularly if the subject is good and since we are married by making the picture together we will be able to be together.

MURROW: Be able to see more of each other.

EKBERG: That's right.

MURROW: Where is Tony tonight?

EKBERG: He's outside looking for the dog.

MURROW: Do you think maybe he needs help?

EKBERG: Well, maybe we should find out because sometimes the dog gets lost. Will you follow me out?

MURROW: Right.

EKBERG: He sometimes gets lost around the property. Oh, you can go out and I'll just get a wrap because it's cold.

MURROW: All right, fine. Good evening, Tony.

STEELE: Good evening, Ed, nice to see you.

MURROW: Anita says you are having a little trouble finding the dog. Have you found him yet?

STEELE: Well, I haven't yet, no.

MURROW: Well, maybe he doesn't see so well in the dark.

STEELE: Well, just before you spoke I was going

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MURROW: Right.

KEBERG: He sometimes gets lost around the property. Oh, you can go out and I'll just get a wrap because it's cold.

MURROW: All right; fine. Good-evening, Tom.

STEELE: Good evening. Ed, nice to see you.

MURROW: Anita says you are having a little trouble finding the dog. Have you found him yet?

STEELE: Well, I haven't yet, no.

MURROW: Well, maybe he doesn't like to be in the dark.

STEELE: Well, just before you spoke I was [illegible]

to turn the lights on.

MURROW: Maybe you should feed him carrots for his night vision.

STEELE: Good idea. I think that's a little better.

MURROW: Oh, much better. It's a very good looking home, Tony.

STEELE: Thanks very much. We love it here. We have a pool here. It's a little cold for swimming right now, and the bedrooms are just behind us, and the living room over here.

MURROW: There's Anita now. What about the dog, Tony?

STEELE: I don't think we should worry too much about the dog.

EKBERG: He gets lost once in a while, but as long as he doesn't get off the property it's all right.

STEELE: Anita, it's so cold out here, why don't we go inside and take a look in there.

EKBERG: You should keep me warm.

STEELE: I have to - California weather---

MURROW: The Chamber of Commerce isn't going to like that.

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STEELE: That's much better.

MURROW: Anita. Anita, when you first arrived in Hollywood did it live up to what you had heard or read about it when you were in Sweden?

EKBERG: Well, not exactly. Hollywood wasn't as glamorous as I had pictured. I saw a lot of wonderful and beautiful musicals and all from the wonderful picture magazines you have got here. I was a little disappointed.

MURROW: Well, tell me this, what, if anything, did impress you about Hollywood?

EKBERG: Well, the lights, the neon lights, all the colors and all the flickering of the lights impresses me very much, particularly coming from Sweden which is a little country in the first place and also during the war we had a complete blackout and after the war the Swedes thought it was a terrible waste to have too much light so this impressed me very much and also all the cars. I used to hang out from the window on Wilshire Boulevard where I stayed in the hotel and look at all those cars coming in lines and lines that never ended.

MURROW: Well, Tony, you have been in the movie business considerably longer than Anita, what would you say is

STREIGER: That's much better.

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MURROW: Well, Tony, you have been in the movie business considerably longer than Anita. What would you say is

the greatest satisfaction in this profession, this art?

STEELE: Well, I think, Ed, the opportunity to travel all over the world, and also meeting so many interesting people. You discover things about people and their backgrounds that I think are essential to the characterization of a part as an actor. I think these are very useful things.

MURROW: Well, I know you have traveled extensively both in your work and in the service during the war. Now I gather you are going to settle down in Bel Aire and set up your home. Is that right?

STEELE: That's generally the idea. In fact the night before last I had ten crates of personal possessions that arrived over from England, 7,000 miles away and some of it is right here.

MURROW: That is certainly quite an assortment you have.

STEELE: Well, I don't know exactly what it is. We haven't had a chance to look at it but there are rugs and carpets and pictures. I have an old beat-up hat here.

MURROW: That's a bush hat, isn't it?

STEELE: Yes, I used to wear it on safari - on hunting safari in Africa and the only reason I brought it here

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STEELE: Yes, I used to wear it on safari - on hunting safari in Africa and the only reason I brought it here

is because Anita happened to like it very much.

EKBERG: He is handsome... [garbled]

I have something too from Africa that I got last year when I visited Morocco. I got two of those African drums and I carry them one under each arm like this for ten thousand miles. The unfortunate part is that people here are using it as an ash try and burning holes in it.

MURROW: How uncivilized.

EKBERG: Would you like to use it?

STEELE: Ed, I have something here which may interest you a little. It's a Gurkha knife - and I used to wear it during the war strapped to my belt in back when I was parachuting in the Far East. It is a kind of dangerous weapon.

MURROW: Oh, I remember those---

STEELE: But I didn't have to use it though.

MURROW: ---from the 8th Army in the desert.

Tony, from the look of the stuff around there you must do some reading.

STEELE: That's right, Ed---

MURROW: Excuse me.

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MURROW: Excuse me.

STEELE: I do do a lot of reading but it's a very

assorted collection. I read a lot of biographies and some of the classics. In fact I just finished WAR AND PEACE.

Finally finished it. It took me a long time.

MURROW: Anita, some women seem to have a passion for collecting things. Do you?

EKBERG: Well, I collect a lot of things, yes. I have something in the other room. Would you like to join us in there?

MURROW: Of course.

EKBERG: May I step on your books, darling?

[garbled]

EKBERG: Go this way. I'm sorry I had to take us through the kitchen but the house was constructed this way and that room was added later on.

MURROW: I see. Anita, what sort of cook are you?

EKBERG: A fair one, I guess. The main thing is my husband likes my cooking.

STEELE: She's a wonderful cook, Ed.

MURROW: What's your favorite dish? What do you do best?

STEELE: Well, she cooks a lot of Swedish dishes

you know, but she is particularly good at a good American steak . . . [garbled]

EKBERG: Well, it is simple and it is less work now that we are starting this new picture that you mentioned. It is very simple.

MURROW: Tell me, is Tony much help around the house?

EKBERG: Not in the kitchen - he is not - but around the house he likes to do a lot of things, like making pictures and ash trays and it has to be just that way you know. Sometimes he is a little too particular.

STEELE: I thought you were a friend of mine, Ed.

MURROW: Well, you know on this you can never tell what answers you are going to get to what questions.

Anita, you were going to show us something in another room.

EKBERG: Will you follow me.

MURROW: Yes.

EKBERG: This is one of my collections.

MURROW: Ah, so that is your weaknes; that is your collecting item?

EKBERG: One of those, yes, and in Italy particularly they make fabulous umbrellas and I am fascinated

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MURROW: Ah, so that is your weakness; this is your collecting item?

KEEERG: One of those, yes, and in itself particularly they make fabulous ashtrays and I am fascinated

with the simple work when they are making them and every time I go past the shop there with the umbrellas I can't resist and I buy a new one. Really, I am getting too many but I use them quick too. This one is fascinating. It has a little pill box on the top. You know you can have pills or perfume or poison if you want to get rid of a friend, or somebody who is not a friend. This is my favorite one. Its hand-- it's done by hand. Very delicate. I don't know if you can see it.

MURROW: Yes, I can.

EKBERG: But it's an R--- or mink or whatever you call it and it is touched with a little coral[?].

I'm not superstitious.

MURROW: No, of course not.

EKBERG: Of course it's very pretty.

MURROW: Do you ever use an umbrella for self defense?

EKBERG: For what?

MURROW: Self defense, one with a sword in it or something like that?

[garbled]

EKBERG: I haven't needed it yet - not yet.

MURROW: Tony. Tony. You seem like a rather

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MURROW: Tony. Tony. You seem like a rather

easy going, casual sort of fellow. Are you and Anita ever critical of each other?

STEELE: Well, I think, Ed, in marriage we have to be honest with each other. We must be critical. On the other hand we mustn't beat each other's morale down by being too critical.

MURROW: Anita, what do you think of the chances for a successful marriage in Hollywood?

EKBERG: Well, it's a pretty hard question you are putting to. Well, for a successful marriage I would think is if you don't get too Hollywood which is very easy to do here and also if you don't let other people run your life.

MURROW: Well, could you be a little more specific. Just what do you mean?

EKBERG: Well, we have run into a lot of criticism for holding hands too much in public, which is a thing I like to be close to my husband. I am very much in love with him and I don't see anything wrong with holding hands with a person you love but we are criticized-- they criticize us very much for doing so. On the other hand it has happened if we do not hold hands and we are caught by the prying eyes, you know, they think our marriage is on the rocks or we are separating or

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we are arguing and one thing and another. It seems to me you can't win anyway.

MURROW: Tony, does criticism bother you?

STEELE: Well, Ed, I think professionally criticism is essential you know. Mind you, if you don't agree with the criticism it kind of hurts and you feel it a little and you can have too much sometimes. I think it is essential from an acting point of view to be criticized. You can only learn that way.

MURROW: Have you noticed any substantial difference in the criticism in Britain and here?

STEELE: Not substantial. I think the criticism is the same all the whole world over. I think that sometimes they criticize in Europe in a different kind of a way. I can't particularly specify. I think from a professional point of view they criticize the same way they like you or they don't like you as an actor or your performance but I think in the personal life of an actor they criticize, I think-- I haven't been here long enough to say this -- a little bit more in America than in Europe. They are a little bit more interested in your personal life over here. I feel that.

MURROW: Yes, I think that's true. What is

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MURROW: Yes, I think that's true.

the most important thing in life right now for both of you?

STEELE: Well, my wife is the most important thing to me.

EKBERG: And that's the way I am. I am very much in love and I think we are honest to one another. I think it is very important for the both of us.

MURROW: Well, thank you very much, Tony Steele and Anita Ekberg. It has been very pleasant.

STEELE: It's been wonderful having you.here.

MURROW: Thank you very much.

EKBERG: Thank you.

MURROW: I hope by the time we meet again you will have found your do.

EKBERG: Oh, I had forgotten.

MURROW: Good luck. Good luck. Good luck in the picture too.

EKBERG: Thank you.

MURROW: Thank you, Anita.

EKBERG: Thank you. Good night.

MURROW: Thank you, Tony, good night.

In just a moment we will take you for a visit with Mr. and Mrs. Ludwig Bemelmans.

[Commercial]

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MURROW: Well, thank you very much, Tony Steele and Anita Keeberg. It has been very pleasant.

STEELE: It's been wonderful having you here.

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MURROW: Ludwig Bemelmans is an author, painter, world traveler, raconteur and gourmet and very active in each field. Right now a few hundreds of his paintings and sketches are currently on show at the Hammer Gallery here in New York. Mr. Bemelmans has written 12 books for children and 12 books for other people. They have sold over 3 million copies. Ludwig Bemelmans came to this country about 40 years ago from Austria. After serving as an infantryman in World War I he put in a few years learning the hotel business but the hotel world soon lost the Bemelmans talent to the world of art. Ludwig Bemelsmans and his wife Madelon keep two apartments, one in that modern building near Central Park in New York; the other in Paris for their frequent trips abroad. Good evening, Ludwig.

BEMELMANS: Good evening, Ed.

MURROW: Gruess Gott, Herr Bemelmans, how are you?

BEMELMANS: Guten Abend, Herr Murrow.

MURROW: You sold any paintings today?

BEMELMANS: I think so because everybody on 57th Street smiled as I passed by.

MURROW: Well, I am very glad to hear it.

Ludwig, tell me this. Which came first for you,

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Ludwig, tell me this. Which came first for you,

writing or painting?

BEMELMANS: WRIting. If you read my books you know most of my writing is pictorial, descriptive, and it is much easier to say something pictorially with the seven colors than with the one color of the typewriter ribbon and so slowly I begin to paint and now painting seems to stand on its feet.

MURROW: Then you prefer to paint?

BEMELSMANS: Yes.

MURROW: Ludwig, where is the next major Bemelmans project?

BEMELMANS: The next major Bemelmans project is a vast and amusing undertaking, I think. It is a Cook's Tour of America in a trailer.

MURROW: In a trailer?

BEMELMANS: In a specially constructed trailer, not a chromium thing that would frighten people, but an old kind of a shack on wheels which I am building myself like Noah built his ark. It has here an oven, a refrigerator, a wine celler, a table, and a place to sit in this room between meals which will be turned into a studio and we hope to travel through America which is a new country for me to paint because most of my paintings were made in Europe. Here you see a side view of

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MURROW: This will probably be the only trailer with its own chef. What's the matter, don't you like New York restaurants?

BEMELMANS: I am very fond of New York restaurants and I can say I have never been in a very bad one. I am a creature of habit and my favorites are the Pavillon and Luchow's on 14th Street.

MURROW: Well, you know, Ludwig, I can neither paint nor cook but I would love to take six months off and drive for you with that trailer. That is the only thing I can contribute.

Tell me, you work in a great many countries. How many languages do you speak?

BEMELMANS: Well, I speak two badly and three hardly, but I manage with a kind of international restaurant

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MURROW: Do you collect art as you do languages?

BEMELMANS: Art is-- yes-- is more serious with me than languages and me, I collect B- and Dufy and here is a picture of particularly explosive interest. I found this canvas which was completely covered with soot and only this hand was visible in a cave in the meanest quarter of Naples. I bought it for $30.00. I brought it to America, had it cleaned and one day my man looked at it and said, "I think this is a Caravaggio." Caravaggio, as you know, is 16th century painter.

MURROW: Yes.

BEMELMANS: A copy of this, an identical picture, hangs in the Pitti Palace in Florence. After this picture was cleaned I was convinced that this is the original and the other is a copy. It is now being authenticated. Photographs have been sent to Mr. Bernard Berenson and an eminent authority here, Dr. Eric Larson of Georgetown University. He is about to give his opinion on this picture. If it is what I think it is, it is worth about a half million dollars and I shall make a gift of it to the National Museum in Washington.

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BEMELMANS: Exactly.

MURROW: What is your feeling on its authenticity?

BEMELMANS: A picture of this quality has a soul of its own and when I looked at the other picture, almost at a distance of 3,000 miles, this one said, "I am the real one."

MURROW: Mr. Bemelmans, what about your own paintings?

BEMELMANS: My own paintings are--- usually I don't have any here but some have been sent over and are in the living room and Madelon is waiting there and we will go in and see them.

MURROW: Good.

Good evening, Mrs. Bemelmans.

MRS. BEMELMANS: Hello, Ed, how are you?

MURROW: Fine, thank you. Is your background Austrian too?

MRS. BEMELMANS: No, I was born right here in New York but the funny thing is few people think I am an American and I guess it is because after so many years of living with Ludwig I picked up a foreign accent.

MURROW: How long has it been since you visited your Paris apartment?

REMEIMANS: Exactly.

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MRS. REMEIMANS: Hello, Ed. How are you?

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MURROW: How long has it been since you visited your Paris apartment?

MRS. BEMELMANS: Well, the last time we went over by boat about a year ago and the only thing was at that time I could only stay in Paris about a half hour and had to fly back to New York because our child, who was minding the dogs during the holidays, had to go back to school.

MURROW: So you had to come back and take care of the dogs?

MRS. BEMELMANS: That's right.

MURROW: What is the major problem in keeping house on two continents?

MRS. BEMELMANS: Well, I find it awfully hard to keep track of the mail. Ludwig leaves all the bookkeeping to me and sometimes I wonder how so many bills do manage to catch up.

MURROW: But they find you wherever you are. Is that it?

MRS. BEMELMANS: Seems so.

MURROW: Ludwig, I should think it would be pleasant to escape from some of the mail sometimes, wouldn't it?

BEMELMANS: Yes, at one time about 2,000 letters caught up with me in Africa at the post of the Foreign Legion ... [garbled] at the edge of the Sahara

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Desert. I had written a piece on bouillabaisse. It was published in a magazine and the readers - some of them had never had any idea this was so controversial a subject - about a thousand liked it and a thousand didn't like it. All of these letters went to Paris, Rome, Spain and finally ended up then in this post of the Foreign Legion[?] ... [garbled] where the Legionaires were waiting for their mail. I was at the head of the queue and the others were in back of me waiting for their mail and when I saw there were all letters from people who had written about this bouillabaisse I couldn't keep the boys standing for hours-- I gave them the sacks and I said, "divide these letters between you and write to Americans who are the kindest people in the world and ask them for whatever you want,"

[garbled]

...because occasionally I receive letters from Legionaires and they still correspond with these lovers or haters of bouillabaisse.

MURROW: 2,000 letters on bouillabaisse on the edge of the Sahara?

BEMELMANS: Yes.

MURROW: Ludwig, when you do answer mail, is it

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MURROW: 2,000 letters on bouillabaisse on the edge of the Sahara?

BERNSTEIN: Yes.

MURROW: Ludwig, when you do answer mail, is it

very difficult?

BEMELMANS: Well, I have simplified my mailing too and most of it is done with three stamps. On those letters that engage my sympathy I put a rubber stamp which says, "I love you, I love you, I love you." On the second with the rubber stamp I say, "Go see a doctor," and on the third of the rubber stamps it says, "Address unknown."

MURROW: Ludwig---

BEMELMANS: You will receive only the third.

MURROW: Thank you, very much.

You were going to show us some of your own paintings.

BEMELMANS: Yes. Here is a sketch of Barbera, a portrait of Barbera. Barbera, unfortunately, cannot be with us. She's in Washington at the American University studying.

MURROW: I'm sorry she couldn't be with us tonight.

BEMELMANS: So. The next is perhaps the best of all floating restaurants in the world; it is the Veranda Grill of the Queen Elizabeth.

MURROW: Yes.

BEMELMANS: My great pleasure in restaurants and other places is to sit quietly in a corner and observe life and

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REMMELMANS: My great pleasure in restaurants and other places is to sit quietly in a corner and observe life and

sketch it and here you see me sketching this man. He was a certain kind of gourmet, who was accompanied by this lady who is about to say what she said about ten times during every meal and that was, "Oh, Alfie!" For instance he ordered Homard Thermidor and other such delicacies. The most gruesome thing about this man was that at the end of a tremendous lunch he would order dinner. His orders were extremely complicated and here is the manager of the restaurant with a book of menus and the chef and they are waiting for the new thing...

[garbled]

This is a place where I spent my childhood -- a castle on the Traunsee... I inherited a great love for castles from this uncle.

MURROW: Yes.

BEMELMANS: Who always comes to the studio in the house of a friend ...

[garbled]

... outside of Florence and this is the wine celler I painted.

MURROW: Ludwig, What is your favorite picture?

BEMELMANS: My favorite picture is this here which very often people flatter me by saying, "you keep the

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MURROW: Ludwig, What is your favorite pleasure?

HEMINGWAY: My favorite pleasure is this book which very often people flatter me by saying, "You see the

best for yourself." It is sometimes mistaken for a Dufy or a Picasso and it was actually made by 12 little boys in a school that is called Harvey[?] House Settlement.

MURROW: How old were they?

BEMELMANS: About ten years old and the kids at that time are very good artists. Now we come to the approaching Christmas in an old house in Paris that was covered with vines and also the theme of it was "the night before Christmas and all through the house--- all is sleeping---

MRS. BEMELMANS: "---not a creature was stirring, not even a mouse."

BEMELMANS: And here this is in the current issue of McCalls, attached to its cover a little Christmas story which is a gift of the magazine to its readers.

MURROW: A Christmas story as part of the magazine?

BEMELMANS: A part of the magazine. And, this is the mouse that slept in the house in which nothing stirred.

MURROW: Ah yes. Ludwig, thank you very much for letting us come and visit you.

BEMELMANS: Thank you.

MURROW: Good night, Madelon.

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MURROW: Good night, Madelon.

MRS. BEMELMANS: Good night, Ed.

MURROW: Good night. Thank you very much.

BEMELMANS: Thank you.

MURROW: We will be back in a moment.

[Commercial]

MURROW: Next week from the Cleveland area Financier Cyrus Eaton and some members of his family, and from the Bronx young movie and television actor Sal M- and his family.

Those are some of the people that made tonight's program possible.

And, now, from PERSON TO PERSON, good night and good luck.

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MURROW: Good night. Thank you very much.

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CBS TELEVISION

PERSON TO PERSON with EDWARD R. MURROW

DECEMBER 14, 1956 10:30 PM EST

Guests: Sal Mineo, and his family,

and, Cyrus Eaton.

MURROW: Good evening. I'm Ed Murrow. The name of the program is PERSON TO PERSON; it's all live; there's no film. Tonight we will be going to the Bronx where Actor Sal Mineo and his family have lived all their lives and then we will be moving on to Northfield, Ohio and the home of financier Cyrus Eaton. We will be ready to go in exactly 30 seconds.

[Commercial]

MURROW: Sal Salvatori Mineo, Jr. is an Italian American, the third son in a family of three boys and one girl and though not quite 18 he is already a star of television and motion pictures and an idol of the teen agers. Sal Mineo was born in the Bronx, grew up in the Bronx and was discovered six years ago by a talent scout while attending dancing school. Since then Sal has appeared in three Broadway plays, 20 television shows and 7 movies, the latest being, "The Young Don't Cry."

CBS TELEVISION

PERSON TO PERSON with EDWARD R. MURROW

DECEMBER 14, 1950 10:30 PM EST

Guests: Sal Mineo, and his family,

and, Cyrus Eaton.

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The Mineos, Sal, his brothers Victor and Mike, his sister Serena and his mother and father, Sal and Josephine, live in this brown shingle house in the Northeast section of the Bronx. It's a little bit crowded but they're used to that. Good evening, Mrs. Mineo.

MRS. MINEO: Good evening, Mr. Murrow.

MURROW: How are you tonight?

MRS. MINEO: Oh, just fine.

MURROW: Tell me this. What are you doing in the kitchen this time of night.

MRS. MINEO: Oh, preparing my Christmas cookies a little ahead of time. We are celebrating Christmas a little sooner this time because the boys are leaving - the three boys, that is.

MURROW: Well, you must be very proud of that family of yours but I imagine at the same time it must get a little lonesome when Sal and the others are away from home, doesn't it?

MRS. MINEO: Well, it gets lonesome but I don't know-- I have a nice life here - postings, with pictures, his latest reviews - it's so exciting why get lonesome?

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MURROW: Why do you keep the pictures on the

kitchen wall, Mrs. Mineo?

MRS. MINEO: This is where I live - mothers.

MURROW: And your family likes to eat too, doesn't it?

MRS. MINEO: Oh, they sure do.

MURROW: Tell me, is the Mineo clan intact tonight?

MRS. MINEO: They are all here tonight. Meet the family, Mr. Murrow;

MURROW: Good evening.

SAL: Hi, Mr. Murrow.

MURROW: Would you be good enough to make the introductions?

SAL: Would be very glad to. I'd like you to meet my father first.

MR. MINEO: Good evening, Mr. Murrow.

MURROW: Good evening, Mr. Mineo.

SAL: And my sister Serena.

SERENA: Good evening, Mr. Murrow.

MURROW: Hello, Serena.

SAL: My brother Mike.

MIKE: Good evening, Mr. Murrow.

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MURROW: Good evening, Mr. Mineo.

SAL: And my sister Serena.

SERENA: Good evening, Mr. Murrow.

MURROW: Hello, Serena.

SAL: My brother Mike.

MIKE: Good evening, Mr. Murrow.

MURROW: Good evening, Mike.

SAL: This is my older brother, Victor.

MURROW: Good evening, Victor.

VICTOR: Good evening, Mr. Murrow.

MURROW: Sal, I can see now why you say it is difficult to tell your father from your brothers; but Mr. Mineo, Sr., how did it happen that you named your first boy after you instead of naming the first one after you?

MR. MINEO: Well, you see, Mr. Murrow, it is an Italian custom that the third son should be named after the father.

MURROW: So you believe in following custom. Is that right?

MR. MINEO: Oh, yes, I do, Mr. Murrow.

MURROW: Well, youg Sal, with all you have managed to accomplish in something less than 18 years, what is there left for you to look forward to?

SAL: Well, there is certainly a lot I have to look forward to. I have only accomplished about a tenth of what I would like to but I will be 18 January 10th and I will be able to get a driver's license to drive here in New York.

MURROW: So then you will really have your own car?

MURROW: Good evening, Mike.

SAL: This is my older brother, Victor.

MURROW: Good evening, Victor.

VICTOR: Good evening, Mr. Murrow.

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SAL: Yes, a Thunderbird.

MURROW: A thunderbird.

SAL: You see I am getting it the 10th and I'm leaving the 15th. I am going on tour so I will only have about five days of the car but the boys will take care of it---

MURROW: They will take good care of it, I'm sure.

SAL: I think they will drive it around the first few thousand miles.

MURROW: Mrs. Mineo, exactly what is this room we are in now? It looks as though you are receiving or mailing Christmas cards or something.

MRS. MINEO: Oh, it is a little of everything. This is our back porch. Of course, we are using it as a kitchen also but since Sal has been getting such an awful lot of fan mail this is so wonderful. I thought I would turn it around and use it as a work room... [garbled]

It is so thrilling and exciting and he receives an average of 2,000 to 2,500 letters a week. Could I do it for anybody else but my son?

MURROW: Sal, what kind of mail do you get?

SAL: Well, they are mostly from teen agers and a lot from mothers too and they ask questions like how do you

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MURROW: Sal, what kind of mail do you get?

SAL: Well, they are mostly from teen-age girls and a lot from mothers too and they ask questions like how do you

get started in show business? What do we have to do to become actors or actresses? But the question they ask the most is why do I live in the Bronx and not in California.

MURROW: Well, now, since you spend so much time in California, why do you live in the Bronx?

SAL: Well, because I was born here in the Bronx, all my buddies are here in the Bronx, but it is mainly because of the family. After doing a "pick"[?] I rush right home to the family. We do a lot of things together.

MURROW: Well, you mean you never will leave the Bronx?

SAL: I wouldn't want to. I don't think the family would want to. My father has his business here too.

MURROW: Yes.

SAL: One time while I was out in California my mother called me and she said she had just bought some property in Pelham Manor which is, well, not too far from the Bronx, and I thought very good. I didn't want to leave the Bronx. So when I came back to New York I found out the land was divided. Half of our property is in Pelham Manor; the other half in the Bronx, and when we build our home my room will be right on the Bronx side.We're not leaving the Bronx.

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MURROW: Very good planning.

SErena, are your friends at school curious about your having a movie star for a brother?

SERENA: Oh yes, they are. They ask me an awful lot of questions.

MURROW: What kind of questions do they ask?

SERENA: Well, they want to know if he teases me, if he takes me out and goes places with me and they also want to know if he is a big shot, if he acts like one, but when they met him one day they found out he was a regular guy.

MURROW: And he does take you out occasionally, does he?

SERENA: Oh yes, he does. All my brothers do.

MURROW: Well, how about the other Mineos - what are you doing at the moment, Victor?

VICTOR: Well, right now I am attending New York University and I am majoring in business administration and along with this I help Sal with his affairs in New York. I find it interesting to do his work, his interviews and his personal appearances; handling all this is really very interesting and exciting.

MURROW: What about you, Mike?

MURROW: Very good planning.

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MURROW: What about you, Mike -

MIKE: I go to Columbia University part time. I do quite a bit of acting myself. I am going to be in Sal's next picture - "Dino"[?]

MURROW: Oh, good.

Well, I got the impression that the Mineos are quite a team and really enjoy being together. Is that right?

SAL: It's a big team. Well, you see I think it is kind of different. I always stayed with my brothers and we go on triple dates and we do a lot of things together and it's kind of nice. I really look forward to it. In fact we have a band.

MURROW: Have you?

SAL: The four of us, yeah, and we get together and we really rip it apart and we would like to play for you a little later if we have the time.

MURROW: Fine, fine.

SAL: I think if we go upstairs and look in our den and see all the things we have--

MURROW: Good.

SAL: Okay - right this way... [garbled]

MURROW: Sal?

SAL: Yes.

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MURROW: Good.

SAL: Okay - right this way... [inaudible]

MURROW: Sal?

SAL: Yes.

MURROW: Have your mother and Dad been off to Hollywood yet?

SAL: Well, my mother has with my brothers during the night of the Academy award. My Dad hasn't yet. I think some day we'll get them all out there.

Well, here are the boxing gloves and punching bag and everything.

MURROW: Are you fellows pretty good boxers?

SAL: I'm not; my brothers are. They are the ones but they have been teaching me and we have been working out a couple of times. When I was assigned to do "Somebody Up There Likes Me" - you know the Rocky Graciano fight picture?

MURROW: Yes.

SAL: I figured, well, I'll have to fight in this picture, so I came home and I saw the boys and I said, "you know it's got to look good; I have to really box, you know, like a regular professional fighter."

MURROW: Yes.

SAL: So we got together. We got some punching bags and they were practically beating me up, you know. They are so big, especially Victor.

MURROW: Yes.

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MURROW: Yes.

SAL: And finally after a few weeks I went out to Hollywood and I was all set for the boxing picture. I went out there. I found out I was the only one that dind't have to box in the picture.

MURROW: Sal, what else have you got squeezed into that room.

SAL: Here are my water skis. We all like to water ski, and weights to keep in trim, and I like to paint and I collect all of the playbills and these are a little big, and the foils - you know these in case I have to do a fencing picture.

MURROW: Yes.

SAL: I work out with that. These are my favorites.

MURROW: Oh yes.

SAL: These rifles. This one here was given to me down on location, the author of the picture, Richard D- gave it to me. It's the one we used the most.

MURROW: Its a 30-30 carbine, it looks like, from here.

SAL: Yes; it's a beautiful gun.

MURROW: I don't imagine there is very much

SAL: And finally after a few weeks I went out to Hollywood and I was all set for the boxing picture. I went out there. I found out I was the only one that didn't have to box in the picture.

MURROW: Sal, what else have you got squeezed into that room.

SAL: Here are my water wings. We all like to water ski, and weights to keep in trim, and I like to paint and I collect all of the playbills and these are a little big, and the folio - you know these in case I have to do a female picture.

MURROW: Yes.

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MURROW: Its a 30-30 carbine. It looks like from here.

SAL: Yes; it's a beautiful gun.

MURROW: I don't imagine there is very much

hunting in the Bronx, is there?

SAL: You would be surprised. In fact we shot some pheasants right outside... [garbled] in the Bronx, in New York City, and we had a couple of rabbits too, with this 30-30. And, I'd like to show you a picture of my favorite - Bimbo.

MURROW: Good.

SAL: This is our dog, Bimbo, and he has been with us, oh, for eight years and he gives me more of a work-out than my brothers do. You see he's a boxer.

MURROW: Well, Sal, since you started your career so young, you obviously didn't get around to going to college. Do you think this might have been a mistake.

SAL: No, I intend to go this September. I was thinking of going to Adelphi in Long Island and I would like to major in English. I think it is very important in my career.

MURROW: Well, what about your own profession? Do you study acting?

SAL: Yes, I do and I have been for a number of years with the same coach, Claudia Frank, and you see when I get a new script I go down with Miss Frank and work on it together.

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MURROW: Well, what about your other ambitions? Do you study acting?

SAL: Yes, I do and I have been for a few years with the same coach, Claudia Franks. And you see when a new script I go down with Miss Franks and work on it [illegible]

Sounds like the boys are warming up. Let's see if we can make a little noise.

MURROW: Good.

SAL: Mr. Murrow, we do this just as a hobby and I would like to play the drums for "Rock Pretty Baby" - so we're not professionals at it. Ready?

MURROW: Any time you're ready.

[plays]

MURROW: Thank you, very much.

Mr. Mineo - father Mineo, that is - you have quite a family. They must have kept you pretty busy.

MINEO: Yes, Mr. Murrow, and I'm so happy and I'm really - what would you say? - so enthusiastic that the-- I have such a beautiful family and, of course, I should mention my wife. She is such a nice mother and a good wife and I'm very, very proud of the whole family.

MURROW: Mr. Mineo, just what business are you in?

MINEO: Well, I am a cas~~ing~~ket[?] manufacturer, Mr. Murrow.

MURROW: I see. Sal?

SAL: Yes.

MURROW: I notice the Christmas tree. Who did

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MURROW: Mr. Mineo, just what business are you in?

MINEO: Well, I am a cement [illegible].

Mr. Murrow.

MURROW: I see. Sal?

SAL: Yes.

MURROW: I notice the children have [illegible]

the decorating?

SAL: Oh, Serena. She was the one. She always wanted a big tree to make sure we are having a Christmas spirit being that we are leaving a little sooner.

Mr. Murrow, I would like to take a little time and I want to tell you when you were talking to my father--he's a very modest man. He didn't say, but he should have, all of us are very proud of him and our mother. They worked a lot of years to keep us, to send us to college and we are very proud of them.

MURROW: You should be. Thank you, very much, Sal. Thank you all for letting us come and visit you.

SAL: Thank you.

MURROW: Good night.

SAL: Good night.

SERENA: Good night, Mr. Murrow.

MURROW: In just a moment we will take you for a visit with Cyrus Eaton.

[Commercial]

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SAL: Thank you.

MURROW: Good night.

SAL: Good night.

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[Commercial]

MURROW: Cyrus Eaton has sometimes been called "The Last Tycoon." He made a fortune before World War I, lost much of it in the depression and has since attained a top position in American industry. Cyrus Eaton, who will be 73 in a couple of weeks, is now in transportation, power, iron ores, steel, coal and paint. Companies he leads, among them the Cheasapeake and Ohio Railroad and Steeprock Iron Mines, have assets worth several billion dollars and employ hundreds of thousands of workers. Mr. Eaton did not inherit his wealth. He earned it. He arrived in Cleveland from his native NovaScotia in 1901 at the age of 17. He had $20.00 in his pocket. Ten years later he was a millionaire. Mr. Eaton lives here in Northfield, Ohio; the farm house you see is about 160 years old. He has lived here since 1913, the year he became an American citizen. The EAton farm has 860 acres and is 16 miles from his office on top of the Terminal Tower Building in down town Cleveland. Good evening, Mr. Eaton.

EATON: Good evening, Ed.

MURROW: Well, according to that brief summary you must have a very busy life.

EATON: I have a very busy, interesting and, I might say, happy life. I try to fill each day full of activity,

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EATON: I have a very busy, industrious, [illegible] might say, happy life. I try to fill each day full of activity.

part of it business and part social and recreation.

MURROW: So you always find something to keep you occupied?

EATON: Always I make a boast, but maybe not in good faith, to say that I never have a dull minute, But with interesting and fascinating work and with recreation that gives me almost infinite pleasure and I have a great time.

MURROW: Well, sir, let's look at the work and the recreation separately. About work: Is it your work you like or do you just plain like to work?

EATON: Well, I think both perhaps, Ed. I like the kind of work I do and I like to work and I feel that every man will add greatly to his happiness if he has something very useful to do and if he earns his own living.

MURROW: Well, sir, what about books? What kind do you read?

EATON: My recreations, Ed, are a combination of the out of doors and of reading. I've been very fortunate to find in books a very lasting and wholesome recreation. I'm a great reader of history, not only of the political and military events of the world, but the history of opinion, what you might call philosophy. I have been especially interested

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EATON: My recreations, Ed, are a combination of the out of doors and of reading. I've been very fortunate to find in books a very lasting and wholesome recreation. I'm a great reader of history, not only of the political and military events of the world, but the history of opinion, you might call philosophy. I have been especially interested

in what people have believed and thought through all the ages. Then I'm a lover of poetry. I have had the greatest satisfaction in being familiar with the great poets of the world. In fact it has become a fixed practice with me that every day I read at least one great poem.

MURROW: I think we would, most of us, be better off if we all followed that practice. I gather, Mr. Eaton, that you were raised on a farm and that you have many fond memories of the farm and the out-doors.

EATON: Yes, I was born in Nova Scotia on a farm where we had all the varities of farming and we raised a good many cattle and one of my first important jobs at the age of five was to help with the milking. We happened to have a cow named Old Bess and she was very agreeable and if she had any milk she gave it up very, very quickly and I felt that I had achieved something when at the age of five I was able to milk her. At about that time, well, maybe a couple of years later, she was lost and there was great consternation as to what happened to Old Bess and everybody was sent to look for her and it was my good luck to find her hidden in the woods with twin calves, one standing on each side of her proudly, and they were standing right on a great bed of Mayflowers which is such

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a gorgeous flower in Nova Scotia and I felt again that at the age of seven I was quite a discoverer when I landed on Old Bess with her twin calves.

MURROW: Yes. Mr. Eaton, what do you raise on your farm now?

EATON: In Ohio here we raise pure bred beef - Scotch short horn cattle which we sell for foundation stock to farmers and we show them at the exhibitions and we've just had the good luck of graising the grand champion, the grand international champion steer over all breeds. He was awarded that great honor at Chicago last week. He has to be walked a mile a day because he is going on a circuit of the great universities and he's being walked now by my grandchildren and I'd like to take you out and snow you to him.

Come on, Bruce, come on, boy. Here boy. Come on.

Ed, my grandchildren are walking Troubador, that wonderful steer, and I would like to have you see him.

Good evening, boys, have you got Troubador?

MURROW: Good evening, boys. Now, which Cyrus Eaton grandson is which, Mr. Eaton?

EATON: Well, I have 13 grandchildren and four of them are out here. I will introduce them by name. The first

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Good evening, boys, have you got Troubadour?

MURROW: Good evening, boys! Now, which twin Eaton grandson is which, Mr. Eaton?

EATON: Well, I have 13 grandchildren and four of them are out here. I will introduce them by name. The first

one is Bob.

MURROW: Good evening, Bob.

BOB: Good evening, sir.

EATON: And that is Cyrus the third.

MURROW: Good evening, Cyrus the third.

CYRUS III: Hi, Mr. Murrow.

EATON: Then comes David.

MURROW: David, how are you?

DAVID: Good evening, sir.

EATON: And last of this quartet is John.

JOHN: Good evening, sir.

MURROW: How are you, John. Is it cold out there tonight?

JOHN: Yes.

MURROW: Are you having fun staying up late?

JOHN: Yes.

MURROW: Now who is in charge of Troubador?

EATON: Bob and Cy are exercising him tonight and maybe they'll walk him out for us.

MURROW: Good.

Oh, he's a lovely animal.

EATON: We are very proud. See what a silken

one is Bob.

MURROW: Good evening, Bob.

BOB: Good evening, sir.

EATON: And that is Cyrus the third.

MURROW: Good evening, Cyrus the third.

CYRUS III: Hi, Mr. Murrow.

EATON: Then comes David.

MURROW: David, how are you?

DAVID: Good evening, sir.

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MURROW: Good.

Oh, he's a lovely animal.

EATON: We are very proud. See what a million

hide he has - smooth and deep he is and he has the finest disposition that I've ever seen in an animal since Old Bess.

MURROW: Those are some of the things that make him a champion, right?

EATON: Those have made him a world champion and he is going to visit all the great universitis to display himself to the Departments of Agriculture starting the first of the year.

MURROW: He certainly is accustomed to the camera, isn't he?

EATON: He is right at home in the spot light.

MURROW: Mr. Eaton, suppose we get back inside, away from that open window.

EATON: Yes, thank you.

MURROW: Good night, fellows.

EATON: Good night boys, put Troubador to bed.

MURROW: Thanks very much for the livestock show.

Well, Mr. Eaton, you like reading, farming and the outdoor life. What about the business world.

EATON: I have a great time in business and I believe it's a very essential and important part of our American life. We have as a nation attained the leadership of the world

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and our great industry and our great business has been a very important factor in our national pre-eminence. The rest of the world is swiftly imitating us, Russia, China and I think India will soon follow, to see if they cannot bring to their people the blessings and the miracles that modern business furnishes.

MURROW: Mr. Eaton, do you think that big business in this country has done an adequate job of explaining itself to the general public?

EATON: Unfortunately, I think maybe business has not, perhaps inadvertently. A man who dedicates himself to upbuilding a great corporation feels that he is doing such a swell job that he forgets that ideas created by people who can write, by people who can act, by the artist, by the musician, by the preacher, by the teacher, that that group of society influences public opinion and very frequently the business man doesn't have the honor and the distinction that he's entitled to and I think he has got to devote a considerable part of his genius to finding out how he can persuade America that he is a useful and desirable citizen. I want to see closer relationship between the man of business and the men who write, and the men who act, the artist, the musician, those who create ideas and really control public opinion.

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MURROW: Well, Mr. Eaton, what business do you think is really going to boom in the future?

EATON: I think all kinds of business has an immense future in this country. I am especially impressed with the possibilities of transportation, communication, our great mining resources to be developed which I would include iron ore and I would especially include coal which on the chemical side, I think, is going to produce some of the great miracles of the future.

MURROW: Well, is this likely to create any new problems?

EATON: Probably some. But, I'm very hopeful that we are going to see a closer relationship, greater friendship, between the men of ideas and the men of business so that we can believe in each other, support each other and help each other and I'm looking for-- well, I'm hoping for some such atmosphere as that in our international relationship. I am sure the other nations of the world are going to drive ahead in business, in industry, in the development of their resources in a tremendous way and all of those problems, of course, are very serious ones to which we have all got to give attention.

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timistic about the prospects of world peace, are you?

EATON: I think we have so clearly demonstrated in World Wars I and II the folly of war; we have demonstrated war settles no problems and just hoping that maybe the scholars, the writers and people of eloquence of the world will persuade the world that it ought not to destroy itself in futile war but that it ought to find ways of working together so that we can contribute to the happiness of humanity rather than its destruction.

MURROW: Well, Mr. Eaton, do you ever think of building another house and moving from this one you have been in since 1913?

EATON: I was tempted to build, desert the old farm house. I asked an architect many years ago to find us some new plans. He offers some plans that cost a million and a half to build a new house and so I said, "We will stay right in the old shack."

MURROW: Well, thank you, very much indeed, Mr. Cyrus Eaton, for letting us come and visit you tonight in your delightful old shack as you call it. Thank you so much.

EATON: Thank you, it has been a great privilege.

MURROW: Good night, sir.

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EATON: Thank you. It has been a pleasure, sir.

MURROW: Good night, sir.

EATON: Good night.

MURROW: Good night.

We'll be back in a moment.

[Commercial]

MURROW: Next week, we will be visiting with Actor Don Ameche and his family, and model Susie Parker. I shall be out of the country but someone I can recommend highly will be sitting in for me, my wife, Janet Murrow.

Those are some of the people who made tonight's program possible.

And, now, from PERSON TO PERSON, good night and good luck.

RATON: Good night.

MURROW: Good night.

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CBS TELEVISION

PERSON TO PERSON WITH EDWARD R. MURROW

DECEMBER 21, 1956 10:30 P.M.

GUESTS: SUZY PARKER
DON AMECHE

JANET MURROW: Good evening. I'm Janet Murrow, sitting in for my husband Ed, who's out of the country tonight. The name of the program is PERSON TO PERSON. It's all live, there's no film.

We'll be visiting first with an attractive young lady whose name you may not know, but whose face I think you'll recognize: model Suzy Parker. And then we'll move on to the home of actor Don Ameche and his family.

We'll be ready to go in exactly thirty seconds.

(Commercial)

JANET MURROW: Suzy Parker is a cover girl and one of the top fashion models in the business. It's almost impossible to pick up any popular magazine without finding at least one picture of Suzy Parker in it. Suzy knows modeling from more than one angle. For about two years she was a photographer and editor, taking pictures of other models. She did this in Paris before she was old enough to vote.

This American girl who made good in France and America comes from Texas. She was born in San Antonio twenty-three

years ago and raised in Jacksonville, Florida, where her parents now live. Suzy Parker lives in New York City. She has a four-room apartment on top of the building you're looking at. It's the penthouse.

Good evening, Suzy.

PARKER: Good evening, Mrs. Murrow.

JANET MURROW: How's your Christmas shopping coming along? Better than mine, I hope.

PARKER: Oh, not so good, but I only shop for children.

JANET MURROW: Do you have lots of children that you shop for?

PARKER: Well, I have ten nieces and nephews--almost eleven.

JANET MURROW: Oh, well that's--oh, almost eleven. Well, that's a lot to shop for. I've noticed in the ads that you're having a busy holiday season. I seem to see your picture everywhere.

PARKER: Well, yes, except all those things that you see now I did last July--it's ridiculous--and all my fur coats are done in the heat of the summer, so all the thrill is gone.

JANET MURROW: Yes. But if you had Christmas in July you must be working on summer things now, are you?

PARKER: Oh, now all I do are bathing suits.

JANET MURROW: Well, not out of doors anyway.

PARKER: No, I'm too much of a prima donna for that.

JANET MURROW: Does keeping ahead of the seasons bother you any?

PARKER: Oh, not so much. It's a little bit of a bother when I have to do shopping for myself. You know, I'm so bored with clothes by the time I see them in the stores. Nothing's ever new enough.

JANET MURROW: Yes, I can imagine that--you've seen them all before. Suzy, what sort of modeling assignments do you like the best?

PARKER: Trips. I love to take trips. And especially--I'm sure you've seen the last trip that I did was for Harper's Bazaar. (Unintelligible)--a series of photographs that I did with Richard Avedon, who is like the one and only fashion photographer today.

JANET MURROW: Oh, yes, I remember that series. They're wonderful photographs.

PARKER: Well, they were great fun, you know, because I'm not being a model; I'm being part of an atmosphere and being very much a piece of plastic for Dick. And--oh, we had a great deal of fun. I feel that it looks like the girl who would own the clothes, you know.

JANET MURROW: They look very gay, all of them.

PARKER: This was done in Maxim's.

JANET MURROW: Whose dress is that?

PARKER: Well, that was a Dior dress. This is a Dior dress, too. It was green chiffon, and we did it two nights running in the pouring rain, and of course the dress was ruined.

JANET MURROW: Oh, dear.

PARKER: Oh, this I have to show you because it's my pinball machine picture. Pinball machines are my favorite indoor sport.

JANET MURROW: Do you indulge in this sport everywhere you go?

PARKER: Well you know, the first thing a politician does in New York City is smash a pinball machine with an ax. You never see one. And this is my sister Dorian, who lives in Europe now, but who is one of the world's foremost models.

JANET MURROW: Isn't she lovely. Suzy, in the pictures of you, you appear to look different in almost every photograph. Is that a good thing for a model?

PARKER: Oh, it's a wonderful thing for a model. Pure death for a model is to look the same way every time, you know.

JANET MURROW: Yes.

PARKER: And if I've been successful as long as I have been--that's been since I was about fifteen--it's because I'm sort of like Alec Guinness, you know, I never look the same way twice.

JANET MURROW: What questions are you most frequently

FARMER: Well, that was a Dior dress. This is a Dior dress, too. It was green chiffon, and we did it two nights running in the pouring rain, and of course the dress was ruined.

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JANET MURROW: Isn't she lovely. Now, in the states of you, you appear to look different in almost every photograph. Is this a good shot?

FARMER: Oh, it's a wonderful shot. I think the depth for a model is to look from a man who knows.

JANET MURROW: Yes.

FARMER: And I've been married, I've been--that's been since I was young--married, and I'm sort of like Alice Tumbleweed, you know. I have married twice.

JANET MURROW: What questions are you asking?

asked about modeling?

PARKER: Well, they ask me two questions. They always ask me, "Oh, you must diet an awful lot," and they always say, "Do you get all the clothes that you wear?" And I don't diet at all. As a matter of fact, I eat everything that I want, and I can very easily eat my way out of this business. But as for the clothes: no, I never get any of them and I wouldn't want them at that point.

JANET MURROW: And I suppose everyone asks you, too, if you ever get sick of traveling.

PARKER: Oh, but never. It's my passion--it's the thing I love to do the most.

JANET MURROW: You don't spend very much time at home, do you?

PARKER: Well, no, not very much. It's a funny thing --I don't suppose there's anything I love more than leaving. I always have all my clothes packed in a suitcase. I'm always so happy to get out, no matter where I am, even though I love New York I love to leave.

JANET MURROW: Suzy, your apartment looks simply beautiful. I wish we could see it in color. You do admire Chinese art, I can see.

PARKER: Well, this is my pride and joy. I wish you could see it in color because the colors are so pretty. It's a Coromandel and something I've looked for for so many years,

asked about modeling?

PARKER: Well, they ask me two questions. They always ask me, "Oh, you must diet an awful lot," and they always say, "Do you get all the clothes that you wear?" And I don't diet at all. As a matter of fact, I eat everything that I want, and I can very easily get my way out of this business. But I get the clothes; no, I never get any of them. I wouldn't mind them at that point.

JANET MORROW: And I suppose everyone likes you, too, if you ever get sick of traveling.

PARKER: Oh, but never. It's my profession--it's the thing I love to do the most.

JANET MORROW: You don't open very early in the morning do you?

PARKER: Well, no, not very early. I don't suppose there's anything I love more than sleeping. I always have all my clothes packed in a suitcase. It's so happy to get out, no matter where I go, even though the work I love to leave.

JANET MORROW: Well, you look wonderfully and beautiful. I wish we could see less of your clothes and more of you, I can see.

PARKER: Well, this is my point, but I wish you could see it in color because the colors are so different and sometimes they look far more [illegible]

and I wouldn't have found it if it hadn't been through a gallery of a man named Lu, who is probably the most famous Chinese antiquer ever.

JANET MURROW: Just what is the story that it tells?

PARKER: Well, it's beautiful because it depicts the heaven of the great arts. All these men--there are about thirteen people--I wish you could see all of them--are the great artists and philosophers and poets and they're all indulging in different things, and the musicians--one is playing the lute, one is listening to the music of the water. And this too, this is a Chinese object. It's a horse from about the fourth century. And of course, in that period, to be buried with a horse, such as an emperor was, was a great honor because it sort of symbolized the wealth of his life--the horse then was like a Cadillac today.

JANET MURROW: In the background I see a piano. That's not Chinese, is it?

PARKER: Well, it's Chinese to me because I don't play the piano. I can sort of play chopsticks, but I always forget. But you know, this apartment and this piano and all these things aren't for me, they're for my friends. I think that if my friends feel at home here, that's the happiest pleasure I could get from them.

JANET MURROW: What are you going to put on the wall behind the piano, Suzy, or haven't you decided yet?

PARKER: Oh, yes, I've decided. That's my next year's work. I want a Picasso. And you know, it's a funny thing--if I don't have something to work for, I don't work at all. So next year is my Picasso.

JANET MURROW: I think that's a wonderful idea.

PARKER: And then I'll retire. I always say that.

JANET MURROW: Then you'll think of something else you want, I'm sure. Suzy, living in a penthouse must be fun especially when you have a terrace. Do you think it's too cold to step out there for a moment?

PARKER: Not too much. As a matter of fact, it's a lovely night. You can come out with me.

JANET MURROW: Thank you. How much of the city do you think we can see tonight? Is it clear enough?

PARKER: Well, you can see all the way down to Wall Street on a clear night. But tonight you can see the Empire State Building--you see the beam that just went by?

JANET MURROW: No, I didn't see that.

PARKER: The Chrysler Building and--as a matter of fact, it's getting a little bit foggy now. But it's sort of lovely. It's like being on a boat in some ways.

JANET MURROW: Oh, it's beautiful, a beautiful sight. Absolutely lovely, like fairyland. But don't get chilly out there. Shall we go back inside?

PARKER: I'd love to.

JANET MURROW: Suzy, you've worked in most of the big cities of the world. Which one has appealed to you most of all?

PARKER: Well, that's easy--Paris. And I--that's an easy reason too, because it's always a city that I like to come back to. As much as I like to travel, there's nothing more wonderful than going back to Paris, and I can't even tell you why. I don't know. I love Paris because you live in the spring, because you never know what's going to come around the next corner, because you live in surprises, you're so free--you're free in every way--you fall in love like that. I can't tell you, it's something wonderful.

JANET MURROW: Suzy, you make us all nostalgic for Paris.

PARKER: I always am, I always say--you know, like when you're in love and you hurt a little bit here, I always hurt for Paris.

JANET MURROW: Tell me, Suzy, a number of models have gone into show business. Have you ever thought of doing that yourself?

PARKER: Well, I'm studying. I studying with Stella Adler, and she's furious at me. I've been cutting classes for about two weeks. But I don't know. I would like perhaps to be an actress and I'm not sure. I'd also perhaps like to be a movie cameraman or to be a director. I'm interested in the

theatre as a study right now and I always have this other work to keep me so busy.

JANET MURROW: Does modeling help you with your acting?

PARKER: Oh, no, to the contrary. It's the worst possible thing. You know, in modeling you make a gesture and you might be making that gesture all day long. You might have a hand here or something, and it's there. But in acting--for instance, I had a reading recently and I was supposed to be a goddess. And there was a scene in it to be a goddess I had my hand lifted to the heavens. Well, I finished my speech and I didn't know how to get the hand down, it was just there, sort of, you know, I wasn't used to going all the way. It's a ridiculous thing.

JANET MURROW: Yes, yes.

PARKER: But it's very, very important.

JANET MURROW: Have you been in any films at all?

PARKER: Yes, I recently made a film, Funnyface. Made a film Funnyface! I guesss I was in the movie exactly about two minutes and I have no lines, and it was through Dick Avedon, and I only do what I do in life, which is model.

JANET MURROW: With all the heavy schedule you keep, how do you find time to do all the things that you want to do? I know you have so many things you do want to do.

PARKER: I never have enough time. There's so little

theatre as a study right now and I always have this desire work to keep me so busy.

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JANET MURROW: Yes, yes.

PARKER: But it's very, very interesting.

JANET MURROW: Have you been in a film?

PARKER: Yes. I recently made a film with Ray Milland. Made a film entitled. I guess, was in the movie for about two minutes and I have my lines. And I was with Ray Avedon, and I only do what I do in life, which is nothing.

JANET MURROW: With all the busy life you have, how do you find time to do all the things that you want to do? I know you have so many things you do with.

PARKER: I have overwhelmed myself. I have so much

time and so little time to do it in.

JANET MURROW: And now, although we'd like to go on talking to you, Suzy, I'm afraid we haven't time enough either. We'll have to say good night. Fifteen minutes has gone so quickly.

PARKER: I could talk all night.

JANET MURROW: Well, I'm so sorry but we have to say goodbye and Merry, Merry Christmas to you, and thank you so much for letting us come to see you.

PARKER: And a Merry Christmas to you, and to everyone.

JANET MURROW: In just a moment we will visit with actor Don Ameche and his family.

(Commercial)

JANET MURROW: Don Ameche appeared as a substitute actor with a traveling stock company in Madison, Wisconsin twenty-eight years ago. That ended his law studies. And there aren't many people who don't know the rest of the story: star of radio, movies, stage, and television.

Don Ameche was born forty-eight years ago in Kenosha, Wisconsin. He and Mrs. Ameche met and married in Dubuque, Iowa. They have four sons and two daughters. The Ameches live in Manhattan in a four-room apartment. The Croydon Hotel has been their home most of the time for the past six years.

Good evening, Mr. Ameche.

AMECHE: Good evening, Mrs. Murrow. May I offer my sincere congratulations to you. We were in the other room watching the first half of the show and I think you've done just a marvelous job.

JANET MURROW: Oh but--thank you so much.

AMECHE: I can just say I hope my family and myself do as well as you do for the rest of it.

JANET MURROW: Oh, I'm sure you'll do a hundred times better than I've done. Mr. Ameche, I've heard you on the radio seen you in the movies, in television, and on the stage, but I don't know just what your current project is.

AMECHE: Well, my current project, Mrs. Murrow, is that I started rehearsals for a Broadway show--comedy--starts Monday as a matter of fact, and I'm kind of pleased about the whole operation because I'm crazy about the script. I think that's probably unnecessary for me to say, because if I weren't crazy about it I wouldn't be doing it. The title of the play, also an intriguing thing I think, is Holiday for Lovers.

JANET MURROW: Very nice.

AMECHE: I think so. We open the 10th of January in Wilmington and then go to Philadelphia on the 14th, to Boston on the 28th, and then into New York here on the 14th of February for what I hope is a long, long run.

JANET MURROW: Well, that's a date we'll remember, the 14th of February.

AMECHE: Kind of an easy one, isn't it?

JANET MURROW: Yes, it is.

AMECHE: Valentine's Day.

JANET MURROW: Very good. I know that four of your children are away from home during most of the year. Is all the family home tonight?

AMECHE: No, as a matter of fact, they're not all home, Mrs. Murrow. And I don't think there's any sense in my getting too involved in this conversation because I have someone over here who I think can do a much better job of this than I can. Sweetheart?

JANET MURROW: Good evening, Mrs. Ameche.

MRS. AMECHE: Good evening, Mrs. Murrow. How are you?

JANET MURROW: Oh well, I'm fine, and I'm glad to see you.

MRS. AMECHE: Thank you, nice to see you.

JANET MURROW: And tell me about your children.

MRS. AMECHE: Well, we have all--we got them all home finally, with the exception of the oldest one, Don Jr., who is married and in the Navy and in Hawaii. And we have Ronald John, Tommy--Thomas--Lawrence, Barbara and Cornelia. And they ended up with nicknames: Johnny, Ronny, Tommy, Lonny, Bonny, and Connie. They don't use those now; it's Meech, Butch, Tom, Slug, Bones and Dedo.

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JANET MURROW: Good evening, Mrs. Ameche.

MRS. AMECHE: Good evening, Mrs. Murrow. Do you know

JANET MURROW: Oh well, I'm fine. I'm glad to see you.

MRS. AMECHE: Thank you. Same to you.

JANET MURROW: And tell us, tell us, how is your home family, with the exception of the oldest one, Tom, who is married and in the Navy and in Australia, and Donald Dana, Johnny-Thomas-Lawrence, Jonathan and Mary. And they ended up with nicknames: Jonathan, Jonathan, Johnny, and Jonnie. They don't use names now: Tom, Tom, Slim, Donna and Jedo.

JANET MURROW: We'll be horribly confused tonight.

MRS. AMECHE: We really will be.

AMECHE: It's a pretty big job making all that, you know that don't you?

MRS. AMECHE: Yes, it is.

JANET MURROW: Where are all the children?

AMECHE: Well, we've got a lot of them here with us tonight, Mrs. Murrow. Actually we don't have them all with us here during the course of the school year.

JANET MURROW: Yes.

AMECHE: Only the two babies are with us then. That's the reason for just this small apartment that we have here, which we feel is perfectly adequate for us. We have two bedrooms and two baths, and that's about as much as we can use between the four of us, and we have this little living room here and over here we've got a kitchenette filled with, not things good to eat, but things we like to be around. That's Ronald John over there, Mrs. Murrow.

JANET MURROW: Yes. Good evening, Ronald.

RONALD AMECHE: Good evening.

AMECHE: And this is Thomas.

JANET MURROW: Good evening, Thomas. I'm glad you made it.

THOMAS AMECHE: Thank you, ma'am.

AMECHE: He just got here about a half hour ago, Mrs.

Murrow. And this is Lawrence over here.

LAWRENCE AMECHE: Good evening, Mrs. Murrow.

JANET MURROW: Good evening, Lawrence.

AMECHE: Ronald John is also in the Navy, Mrs. Murrow. He's stationed down at Key West, Florida, so anyone listening in Florida have no worries about it, it's secure. They have everything under control, isn't it, Butcher?

RONALD AMECHE: They sure have.

AMECHE: And Tom, as I said, just got in about--oh, just about a half hour ago, wasn't it, Tom?

THOMAS AMECHE: Yes.

AMECHE: A little shaken up. What did it take you, about twenty-four hours?

THOMAS AMECHE: Yes, sir.

AMECHE: And Slug here--he didn't have much trouble getting in. I don't think he ever does. He has no trouble getting anywhere.

JANET MURROW: A wonderful three, I must say.

AMECHE: We think so.

JANET MURROW: Where are the two young ladies?

AMECHE: Well, we've got them stored away, back in their room. I'll go on back there and get with them. Excuse me.

JANET MURROW: Ronald, did you enlist in the Navy or were you drafted?

RONALD AMECHE: Well, I enlisted, Mrs. Murrow. You see, I went to college for two years and then I quit and I heard that they were going to start drafting, so I figured best I get in, you know, enlist so that I could travel a lot and see a lot of things, and right now I'm stationed in Key West aboard a ship down there and I'm studying engineering and that kind of thing.

JANET MURROW: Oh, wonderful. Have you traveled a lot?

RONALD AMECHE: Well, I've been all around Cuba, Mrs. Murrow, and been to Boston and Newport and now down in Florida too.

JANET MURROW: Yes. Well, that must be great fun.

RONALD AMECHE: Yes, it is. It's really wonderful, I think.

JANET MURROW: And Thomas is next, isn't he?

RONALD AMECHE: That's right, Mrs. Murrow.

JANET MURROW: How long have you been going to school out in Arizona, Tom?

THOMAS AMECHE: I've been going to Brophy Prep School since fall, Mrs. Murrow.

JANET MURROW: Like it out there a lot?

THOMAS AMECHE: Yes I do. It's really very nice, Mrs. Murrow.

JANET MURROW: Do you get some riding?

THOMAS AMECHE: I have on the weekends, occasionally.

JANET MURROW: And Lawrence, I know that you came from school out in California.

LAWRENCE AMECHE: Yes, Mrs. Murrow.

JANET MURROW: I seem to have heard something about your leaving school rather suddenly.

LAWRENCE AMECHE: Oh yes, Mrs. Murrow. I had the flu the day before and I only had fifteen minutes to pack. And I forgot my overcoat and good shoes and three shirts.

JANET MURROW: You must have been very popular arriving home without all these things. Well, can't you borrow from your brothers?

LAWRENCE AMECHE: Well no, but it's getting pretty cold so I take my dad's coat.

JANET MURROW: You're a lucky fellow. I wonder if your dad has found the girls yet.

AMECHE: I sure have, Mrs. Murrow. I'm right in here.

JANET MURROW: How nice, that beautiful creche.

AMECHE: The one over on the--right over there, Mrs. Murrow, is Barbara and this is Cornelia.

JANET MURROW: Good evening, girls.

BARBARA AND CORNELIA AMECHE: Good evening, Mrs. Murrow.

AMECHE: Bonnie and Connie--that's our nicknames for

them, outside of Bones and Dedo---

JANET MURROW: Yes.

AMECHE: ---are eleven years old now.

JANET MURROW: Yes.

AMECHE: And they're only eighteen days apart, they were born eighteen days apart.

JANET MURROW: How did you manage that?

AMECHE: Well, I guess that's the usual question, Mrs. Murrow. A lot of people I guess don't think quite thoroughly and they say, "Are they twins?" and we always have to say, "No, we're---"

BARBARA AND CORNELIA AMECHE: "---adopted."

JANET MURROW: Oh, how nice.

AMECHE: Yes, we think so.

JANET MURROW: Barbara, you both go to school here in New York, don't you?

BARBARA AMECHE: Yes, Mrs. Murrow. We go to the St. Lawrence Academy and we're in the sixth grade.

JANET MURROW: Oh, I have a son who is in the sixth grade. I'll bet we do the same homework quite often.

AMECHE: I hope your son gets less than they do, Mrs. Murrow.

JANET MURROW: Cornelia, were you girls in the school Christmas pageant this year?

CORNELIA AMECHE: Oh yes, Mrs. Murrow, our first time

wearing nylon stockings. We ended up being horses, and we sang in the St. Lawrence choir.

JANET MURROW: Oh, how exciting. But tell me, what is the connection between nylon stockings and horses?

AMECHE: I was going to ask the same thing. I notice the nylon stockings got preference.

JANET MURROW: Yes, they did.

CORNELIA AMECHE: Well Mrs. Murrow, we weren't supposed to really wear them in sixth grade, but we got them in a rush hour the night before so we had to mention them.

JANET MURROW: Oh, I see. That's very nice. Have you finished your Christmas shopping, girls?

BARBARA AND CORNELIA AMECHE: Yes, Mrs. Murrow.

JANET MURROW: Good. Mr. Ameche, do you have any special gift for any of the children.

AMECHE: As a matter of fact, yes, Mrs. Murrow. We have one very special one. It--well, I'll tell you what. Mrs. Ameche probably I think can do a better job of this. Just ask her about the white belt.

JANET MURROW: All right, I will. Mrs. Ameche, I've been asked to ask you about the white belt. What's the story?

MRS. AMECHE: Oh, that white belt. We have a lot of fun with it. Butchie, will you please get it?

RONALD AMECHE: Okay, mother.

MRS. AMECHE: This was the punishing belt, for a long

long time. And every Christmas we give it to Butchie for a present. Here you are, Butchie. I don't think actually it hurt nearly as much as it sounded good and loud. What do you think?

RONALD AMECHE: Well, it hurt too.

JANET MURROW: Why does Butch get the belt for a Christmas present?

RONALD AMECHE: Well, I guess I've kind of been decided the inheritor of it.

MRS. AMECHE: I think that's true.

JANET MURROW: You mean, it's a kind of mark of distinction? Have you received it more often than anyone else?

RONALD AMECHE: I believe I have that too.

JANET MURROW: Mrs. Ameche, do you ever find time to help Don learn lines for his new plays?

MRS. AMECHE: No, Mrs. Murrow, I never do do that, but I'm busy with the bookkeeping and the housekeeping and all that sort of thing, and I would much rather not see a script or anything like that, and then I go in as audience from Dubuque, Iowa.

JANET MURROW: Well, I think that's wonderful.

AMECHE: She's a real good audience, too, Mrs. Murrow.

JANET MURROW: I'll bet she is.

AMECHE: She also does a lot of things for me, an awful lot of things: takes care of all my clothes, takes care

of most of the accounts and things like that.

JANET MURROW: Well, and I'm sure she has her hands full with all those children as well.

AMECHE: Well, I don't know about that, Mrs. Murrow.

MRS. AMECHE: Daddy does his share---

JANET MURROW: Mr. Ameche, long before there were so many young Ameches, you were a very well known radio actor. Do you ever think about it, reminisce about those days?

AMECHE: Yes, I do, Mrs. Murrow. It's a lot of fun for me to think back on days like that. When you said a long time ago, naturally we didn't have the responsibilities, we were much more carefree, but just the work--it was easy, it was leisurely. Nice programs I did, Empire Builders, First Nighter, Betty and Bob, Grand Hotel, Chase and Sanborn Hour--a lot of, oh, nice things.I guess that probably was maybe the most popular show ever on the air; not because of me--don't misunderstand me, Mrs. Murrow--because there were a few other people that had something to do with that, like Bergen and Mc Carthy, Nelson Eddy, Dorothy Lamour, you know, and a guest star each week--things like that.

JANET MURROW: Oh well, we'll give them a little mention too.

AMECHE: Yeah, let's.

JANET MURROW: Well, I remember all their names, and I have been told, too, that those days were rather easier than

compared to the work in television today.

AMECHE: Yes, they certainly were a great deal easier, Mrs. Murrow, but by that I don't mean to sell the medium of television short at all.

JANET MURROW: Yes.

AMECHE: I think it is a magnificent medium from many, many, many standpoints.

JANET MURROW: Well, I can see that this is a bit more complicated than radio.

AMECHE: Oh yes, considerably so. But worth all the effort.

JANET MURROW: Yes. Mrs. Ameche, a moment ago the girls said they sang in their school play. Are the Ameches a singing family?

MRS. AMECHE: Well about half and half I think we are.

JANET MURROW: Are you in good voice tonight? Would you sing a carol for us?

AMECHE: Well, yes, we'd be glad to do that, Mrs. Murrow. That doesn't say we're in good voice but we'll take a shot at it. We've got nothing to lose here, have we?

MRS. AMECHE: No.

(Ameche family sings Adeste Fidelis.)

JANET MURROW: Oh, thank you very much. That was lovely. And I see that the clock is going around too fast and

we're going to have to say good night to you. Thank you very much for letting us come to visit you.

AMECHE: Thank you, Mrs. Murrow, for coming.

JANET MURROW: And I know you'll have a wonderful Christmas but let's say to you Merry Christmas anyway.

AMECHE: From all of us Merry Christmas to you, Mrs. Murrow.

JANET MURROW: Thank you so much. Good night.

AMECHE: Good night.

AMECHE FAMILY: Good night.

JANET MURROW: We'll be back in a moment.

(Commercial)

PERSON TO PERSON with EDWARD R. MURROW
Guests: Susan Strasburg and Family
Eydie Gorme and Family
Friday, December 28, 1956 - 10:30 P.M.

MURROW: Good evening. I'm Ed Murrow. The name of the program is Person to Person. It's all live; there's no film. I have seen it suggested in comment on my wife, Janet's, appearance on last week's show that "Murrow need no longer worry [Interference] and the producers have consented to give me one more chance before turning over this task to my wife permanently.

Tonight we will be visiting with actress Susan Strasburg and her family, and then we will drop in on singer Eydie Gorme and her family. We'll be ready to go in exactly 30 seconds.

[Commercial]

MURROW: The Lee Strasburg family is one of the leading theatrical families in the country. Susan Strasburg, who is now 18, is its immediate star. She has been on television, in the movies and on the stage. She became a star at

17 in the Broadway production of the prize-winning "Diary of Ann Frank." Lee Strasburg, the director who teaches acting, is the key founder and artistic director of the famous Actors Studio. About a generation ago almost he also helped found the Group Theater. Mrs. Strasburg is known professionally as Paula Miller. She is a former actress and is now a dramatic coach. That leaves only Johnny Strasburg, who is 15 and still in high school.

The Strasburgs live in a seven-room apartment here in New York City about two miles uptown from Times Square. For the past six years it has not only been home, but also Lee Strasburg's private school for actors.

Good evening, Susan.

SUSAN: Good evening, Mr. Murrow.

MURROW: Evening, Lee.

MR. STRASBURG: Good evening, Ed.

MURROW: Lee, you must obviously be quite proud of Susan. Did you have her career all planned from the time she was a little girl?

MR. STRASBURG: No. I would like to make a big fuss and feel that I had, but I can't honestly say that I did. Actually in those moments when I permitted myself to be a little sentimental, and dream about her future, I did hope that she would be a scientist - a lady scientist no less. I had just read the biography of Madame Curie, but I guess I'm just as happy with her as she is.

SUSAN: You have to settle for me.

MURROW: Susan, is everything turning out the way you hoped it would?

SUSAN: Yes. It's strange that all the things I used to dream about when I was young - when I was younger - have come true and then now I have to think of new things to dream of. I used to dream that I was an actress with my name in lights on Broadway and then when I saw it, I couldn't believe it. It's funny, though, that when the dreams do happen, the reality is much harder to live up to. You know?

MURROW: I do. Susan, you've been out of the "Diary of Ann Frank" for - oh, about a month now, haven't you?

SUSAN: Yes, that's right.

MURROW: What have you been doing since you left the play?

SUSAN: Well, actually, I've been - most of it resting because I'm going to do a movie and I have to get rid of the bags under my eyes, but the rest of it, I took a trip to California, and the purpose of this trip was to go some place for the first time in my life alone, and I thought I would get there and be one of those New York actresses who says, "I can't stand California, I want to go back to New York where it's artistic," but I loved it and I think that was all, you know, on my own for the first time. I don't know.

MURROW: Lee, it must create a few problems for an

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MURROW: I do. Susan, you've been on at the "Mary of Ann Frank" for - oh, about a month now, haven't you?

SUSAN: Yes, that's right.

MURROW: What have you been doing since you left the play?

SUSAN: Well, actually, I've been - well, I'm going because I'm going to do a movie and I have to get a tan bags under my eyes, but the work is - I'm not in Florida, and the purpose of this trip was - it was the first time in my life alone, and I think I want to be one of those New York-accented women.

California. I want to go back to New York where I'm but I loved it and I think that's all, and it's for the first time. I don't know.

MURROW: Yes, I know. Maria is your mother.

old actor and the artistic director at the Actors' Studio to have his young daughter a Broadway star, doesn't it?

MR. STRASBURG: No, not quite. Actually that's not a theatrical problem. If anything, that's more a family matter. So why don't I take you to meet the rest of the family and perhaps they can throw some light on it.

SUSAN: I don't think I'm a problem. I hope!

MR. STRASBURG: Now, now.

SUSAN: Good evening.

MR. STRASBURG: Ed, I'd like you to meet my wife, Mrs. Strasburg, and this is our boy, John.

MURROW: Good evening, Mrs. Strasburg.

MRS. STRASBURG: Welcome, Ed.

MURROW: Hello, Johnny.

JOHNNY: Hello.

MURROW: Mrs. Strasburg, you're an actress, a dramatic coach, and a mother. What special handling do you have to give to Susan?

MRS. STRASBURG: No special handling. On the contrary, I think it's generally known to people around us that we discouraged Susan. We didn't want her in the theater. As a matter of fact, I have an aversion to two types of people: stage mothers and so-called dramatic coaches, and I think I have successfully overcome both. I hope.

MURROW: Johnny, are you going to be an actor, too.

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MURROW: Good evening, Mrs. Strasburg.

MRS. STRASBURG: Welcome, Ed.

MURROW: Hello, Johnny.

JOHNNY: Hello.

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MRS. STRASBURG: No special handicap. On the contrary, I think it's generally known in people around me I am a discouraged Susan. We didn't want her in the theatre. As a matter of fact, I have an aversion to two types of people: actors and so-called dramatic coaches, and I think I have successfully overcome both. I hope.

MURROW: Johnny, are you going to be an actor too?

SUSAN: No.

JOHNNY: No.

SUSAN: Knock on wood.

JOHNNY: No, I'd like to study medicine. I don't know, I've wanted to for a long time. I'd like to doctor to actors rather than be one.

MURROW: Uh, huh. So you're going to be what your father hoped your sister might be at one time. Is that right?

JOHNNY: Yeah, only I'm going to be a man.

SUSAN: Well, Johnny!

MURROW: Mrs. Strasburg, do you approve of Johnny's plans?

MRS. STRASBURG: Well, I approve of anything my children want to do that will make them happy.

MURROW: Susan, how did you persuade your parents that you preferred not to be a doctor?

SUSAN: Well, actually, it wasn't my argument that persuaded them. We have a friend who is an actress, Jo Van Fleet, who won the Academy Award last year, and she was going to appear in a play downtown off Broadway called "Meyer" and she took both my parents to lunch, and talking faster than both of them, which isn't so easy, she convinced them that I could do this part and that she would help me. The strange part of it is that she didn't play the part and I did, and here I am.

MURROW: Lee, in the past four years since Susan

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MURROW: Now, in the next three years [illegible]

started on the stage, have you given her any formal training at the studio?

MR. STRASBURG: No. Actually I don't believe that young people should be trained that early. Training helps an individual to use the capacities that he has and a young person has not fully shaped the capacities actually that he possesses, so that it is much wiser to wait until at least 18. Well, she's about 18 now - actually she is - so from now on it's up to her.

SUSAN: I'm old enough.

MURROW: Well, that doesn't mean that she's barred from the studio then, does it?

MR. STRASBURG: Eh, no. Well, in order to attend the Actors Studio one must pass certain official auditions and so on, which everyone is obligated to do, and there's nothing that can be done even for Susan Strasburg. However, she is at the moment, let us say, an unofficial observer and the rest is up to her.

SUSAN: I'm writing an official letter.

MURROW: Well, Susan, then I take it that you feel ready for bigger things. Is that right?

SUSAN: Well, I don't know if I'm ready for them but I'm anxious to find them anyway. I think my ambition now is to stop playing - you know - parts younger than I actually am, which are the parts I've played so far and next year I hope to do a play. It doesn't have to be a good part and I don't have

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to have a lot of lines. I just want to be able to walk down a white ivory staircase in a trailing Cecil Eaton gown with my hair piled on top of my head and look beautiful. I don't have to say anything.

MURROW: I'm sure you will.

SUSAN: And also I'm doing my first grown-up starring part in a movie, "Stage Struck" where I get to be kissed by Henry Fonda. That's pretty good!

MURROW: That's pretty good, indeed. Won't you have any help at all from your family?

SUSAN: Oh, I hope so. My father is within phoning distance. The movie is all being made in New York, and my mother, because I'm a minor, and also because I want her and need her, will be with me on the picture.

MURROW: Mrs. Strasburg, what other stars have you helped?

MRS. STRASBURG: Oh, Ed, over very many years I've worked with very many people, some of them unknowns who are now stars and some who are established stars. The most recent people I've worked with, Susie in "Picnic", and I worked with Marilyn Monroe on "Bus Stop" and "Sleeping Prince" in England.

MURROW: Om, hm. Lee, I know you spent some time with Marilyn Monroe at the Actors Studio. How do you think that training has helped her?

MR. STRASBURG: Well, I would like to believe that

the training has made her discover the talent which, after all, she has. No one can give anyone else talent but sometimes talent is not easily discernible, especially when there are other things that the person possesses and people begin to have certain conventional ideas. It is a real thrilling task to be able to introduce an individual to himself, and I would like to feel that the Actors Studio and the work that she has done with us has helped Marilyn in that direction.

MURROW: Lee, we've spent some time with a number of Actors Studio people on our Person to Person visits. I'd be interested in your quick impressions of, oh, say, Marlon Brando, Eva Marie Sainte, Shelley Winters, Julie Harris and Susan Strasburg.

MR. STRASBURG: Well, in the first place, I'd say they're all talented. I hope, especially since Susan is included. In the second place, I would like to say that we certainly don't take the credit for that talent. The talent is theirs and whatever they do is their own. On the other hand, the success of talent is to a great extent dependent not only upon what they do before they are successful, but what they do after they are successful because most of the young people, most of the young talents in America, suffer very greatly from the problems that then develop, and here again I would like to feel that the work that is now going on would actually contribute to help these people in that special area so that they have work with which no

the training has made her discover the talent which, after all, she has. No one can give anyone else talent but sometimes talent is not easily discernible, especially when there are other things that the person possesses and people begin to have certain conventional ideas. It is a real thrilling task to be able to introduce an individual to himself, and I would like to feel that the Actors Studio and the work that she has done with us has helped Marilyn in that direction.

MURROW: Lee, we've spent some time with a number of Actors Studio people on our program to person vitality. We are interested in your quick impressions of, oh, say, Marlon Brando, Eva Marie Saint, Shelley Winters, Julie Harris and Carroll Baker.

MR. STRASBERG: Well, in the first place, I say they're all talented. I hope, especially since Brando is mentioned. In the second place, I would like to say that we can't take the credit for that talent. The talent is in them, whatever they do is their own. On the other hand, the exercise of talent is to a great extent dependent on people's ability before they are successful. But when they are already successful because most of the young people, most of the talents in America, suffer very greatly from an inhibition then develop, and here again I would like to say that what is now going on would actually constitute a lot of people in that special area so that they may work with a

one has previously dealt with.

MURROW: Susan, any comments on your father's comment?

SUSAN: I have no comments, and, anyway, we always agree in public.

MURROW: Mrs. Strasburg, do you and Lee and Susan bring the theater home all the time?

MRS. STRASBURG: It is here. There is no division. As a matter of fact, we're very lucky because most people have to search for hobbies outside of the work they do.

MURROW: Yes?

MRS. STRASBURG: In our family the profession and the work is all one. As a matter of fact, everything in our house - every corner - there is theater. Here is a table out of a play, "What Every Woman Knows." I"m sitting in a chair from that play. That sofa comes out of "Rose Tatoo", Tennessee Williams' play. All over the house. Books. In Lee's closet he has David Belasco's cane. There's almost no corner that isn't theater.

MURROW: Then there is no "upstaging" at the dinner table. Right?

MRS. STRASBURG: Impossible, we have a round table.

MURROW: Susan, you must have your own private hide-away as befits a star. Have you?

SUSAN: Well, it's not exactly a hideaway, and I don't know if it befits a star, but it befits me. It's my bed-

one has previously dealt with.

MURROW: Susan, any comments on your father's comments?

SUSAN: I have no comments, and, anyway, we always agree in public.

MURROW: Mrs. Strasberg, do you and Joe and Susan spend the theater home all the time?

MRS. STRASBERG: It is here. There is no division. As a matter of fact, we're very lucky because most people have to search for hobbies outside of the work they do.

MURROW: Yes.

MRS. STRASBERG: In our family the production and the work is all one. As a matter of fact, everything in our house - every corner - there is theater. Here is a scene of a play, "Does Every Woman Know." I'm sitting in a chair from that play. That sofa comes out of "Rose Tattoo", Tennessee Williams' play. All over the house. Some. In fact, almost he has David Belasco's scene. There's almost the complete Belasco theater.

MURROW: Then there is no "waste line" in the dining table. Right?

MRS. STRASBERG: Impossible. We have a round table.

MURROW: Susan, you must have your own private life away as better a star. Have you?

SUSAN: Well, I'm not strictly a Hollywood, I don't know if it helps a star, but it helps the [illegible]

room. I'd love to show it to you.

MURROW: Good. Susan, are you a book collector?

SUSAN: No. These books are not mine. I collect science fiction pocket books. These belong to my father. I collect millions of things. I love beautiful boxes and socks that have no mates, and stuffed animals, and my most precious collections are my paintings. This is my bedroom, as you can see. I started collecting paintings about - I think it was a year and a half ago. Someone gave me a Marie Laurencin for my birthday, and now I have a Chagall, which I am very proud of, and I have a Correggio which is very precious. And over here this is, I guess you would call it my newest acquisition, a Rembrandt etching which I got when I was in Europe this summer in London, and although it's not quite my favorite, it's a lovely one. I fell in love with one in an art collector's store and I put a down payment on it. I'm buying it on time but it hasn't come yet. I couldn't afford it when I saw it.

MURROW: Now, wait a minute. How do you arrange to make time payments on a Rembrandt?

SUSAN: Well, I don't know. I walked into a collector's gallery on old Bond Street in London and I looked at that painting and I said, "Oh, that's beautiful. I must have that but I can't afford it. May I put a down payment on it and buy it, you know, in time? I want it." The man smiled at me and said, "Yes." I hope he's still got it waiting for me.

MURROW: Susan, we frequently ask veterans of the theater if they have any advice for youngsters. Do you feel that you have some words of wisdom for boysand girls, oh, about your age who are yearning for Broadway careers?

SUSAN: Well, I can't give you advice from a veteran but in our family I know when I ask, and when other people around us ask, we always kind of treat it as a joke and say, "Don't." But we're serious about that because I know that's what I was told. You know, if you want to go into the theater, the first thing is "Don't." But I believe that if young people really and truly want and love something, they will go after it anyway. Look at me. You know? I was discouraged. It didn't stop me. I went on anyway and the only thing I can say is, you know, you pick a star and you follow it. Sometimes it works out and sometimes it doesn't.

MURROW: Well, Susan, I think everyone who has ever seen you in the theater or in movies is very glad that you were not discouraged.

SUSAN: Thank you.

MURROW: Thank you very much, indeed. Good night.

SUSAN: Good night.

MURROW: I wonder if I could say good-bye to your parents and to Johnny?

SUSAN: Oh, I hope so. I think they will be disappointed if you don't.

MURROW: Good night, Mrs. Strasburg.

MRS. STRASBURG: Good night.

MR. STRASBURG: Good night, Ed.

MURROW: Good night, Lee. Good night, Johnny.

JOHNNY: Good night.

MURROW: Good night. Thank you very much. Happy New Year.

In just a moment we'll take you for a visit with Eydie Gorme and her family.

[Commercial]

MURROW: Eydie Gorme always wanted to sing for a living, and she's been doing just that for the past six years. Eydie had her first big break a few years ago when she started appearing on Steve Allen's Tonight show, and she recently made her mark in the juke box business with such songs as "Too Close for Comfort" and "Mama, Teach Me to Dance."

Eydie Gorme is a native New Yorker born in the Bronx 25 years ago the youngest of three children. Eydie still lives in The Bronx with her mother and father. They've lived in this apartment on the Grand Concourse for about a year. It's just 10 blocks north of the Yankee Stadium.

Good evening, Eydie.

EYDIE: Hi, Ed, how are you?

MURROW: Good. How are you?

EDYIE: Pretty good, thanks.

MURROW: Good night, Mrs. Strasburg.

MRS. STRASBURG: Good night.

MR. STRASBURG: Good night, Ed.

MURROW: Good night, Joe. Good night, Johnny.

JOHNNY: Good night.

MURROW: Good night. Thank you very much. Happy New Year.

In just a moment we'll take you for a visit with Hyde Gorme and her family.

[Commercial]

MURROW: Hyde Gorme always wanted to sing for a living, and she's been doing just that for the past six years. Hyde had her first big break a few years ago when she started appearing on Steve Allen's Tonight show, and she soon quickly made her mark in the juke box business with such songs as "Too Close for Comfort" and "Mama, Teach Me to Dance."

Hyde Gorme is a native New Yorker born in the 25 years ago the youngest of three children. She lives in The Bronx with her mother and father. They live in an apartment on the Grand Concourse for about years. It's 10 blocks north of the Yankee Stadium.

Good evening, Hyde.

HYDE: Hi. Ed, how are you?

MURROW: Good. How are you?

HYDE: Pretty good, thank.

MURROW: I don't suppose you could be a Brooklyn fan living so close to the Stadium, could you?

EYDIE: Hardly. I'm a Yankee fan all the way.

MURROW: Eydie, where have you been lately? We haven't seen much of you on television the last few months.

EYDIE: Well, no. As a matter of fact, I haven't been doing too much television because I've been accepting many more club dates recently and playing in all the night clubs all over the country. Coast to coast, actually.

MURROW: Well, this working in night clubs is fairly new for you, isn't it?

EYDIE: I would say so, although I did do a few night club engagements before I became a singer on the Steve Allen show, but it's only recent, I might say, that I've been getting top billing and it sure feels great.

MURROW: You like to see your name up there outside, do you?

EYDIE: Well, yes, I think I do.

MURROW: How do you compare this night club singing to television?

EYDIE: Well, they are two completely different mediums. You have to perform so differently for each one. I think, however, that I really must say that I enjoy doing television a lot more, oh, because it's such an intimate medium. It's such a professional medium. Everything you do has to turn

MURROW: I don't suppose you could be a Brooklyn fan living so close to the Stadium, could you?

HYDIE: Heavily. I'm a Yankee fan all the way.

MURROW: Hydie, where have you been lately? We haven't seen much of you on television the last few months.

HYDIE: Well, no. As a matter of fact, I haven't been doing too much television because I've been accepting some club dates recently and playing in all the night clubs all over the country. Coast to coast, actually.

MURROW: Well, this working in night clubs is totally new for you, isn't it?

HYDIE: I would say so, although I did do a few night club engagements before I became a singer on the Steve Allen show, but it's only recent, I might say, that I've been getting top billing and it sure feels great.

MURROW: You like to see your name on those marquees, do you?

HYDIE: Well, yes, I think I do.

MURROW: How do you compare this night club life to television?

HYDIE: Well, they are two completely different media. You have to perform so differently. I can only think, however, that I really must say that night club life is a lot more fun, because it's such a personal medium. It's such a professional medium. Every time you go on

out better than any place else you do it because of the wonderful musicianship. Everybody is so professional: the camera crews, technicians and directors and producers. You can hardly go wrong. It's just wonderful. But I must say there is one thing wonderful about working night clubs and theaters, especially theaters, because I don't think that there's anything that is as wonderful, truly wonderful, as taking a big, sweeping bow on the stage. It's just a glorious feeling for a singer or any entertainer. It's wonderful.

MURROW: Eydie Gorme, how did all this singing start?

EYDIE: Well, I started singing with the high school band here in The Bronx, and shortly after I graduated high school I had a job as a Spanish interpreter during the day---

MURROW: Yes.

EYDIE: ---and I was going to City College at night, and on weekends I was singing with a small band that was headed by a young man named Ted Gringrass who is now and has been my personal manager all these years, and it was actually he that encouraged me to become a singer and he got me a job with Tommy Tucker's band, and I traveled with Tex Beneke's band for over a year and then shortly after that I gota recording contract and then I was lucky enough to get a job singing on the Steve Allen Show.

MURROW: Well, you mentioned working as a Spanish translator. Where and how did you learn to speak Spanish any-

way?

EYDIE: Well, I was working for a theatrical equipment concern, a concern that built theaters and theater equipment which was primarily a domestic concern but I was working in what they call a built-in export department and handled all their foreign trade, letters of credit and things like that. My parents are born in Turkey but of Spanish ancestry and still speak Spanish. At least they did when I was growing up. Now not so much but this was how I learned Spanish and I'd love you to meet my parents if you wish.

MURROW: Thank you very much, yes.

EYDIE: This is my mother, Mr. Murrow.

MURROW: Good evening, Mrs. Gorme.

MRS. GORME: Good evening, Mr. Murrow.

EYDIE: And obviously this is my father.

MURROW: Good evening, Mr. Gorme.

MR. GORME: Good evening, Mr. Murrow.

MURROW: Mr. Gorme, how does one say "Happy New Year" in Turkish?

MR. GORME: Lo-keeta-ponay.

MURROW: And how do you say it in Greek?

MR. GORME: Talifornya.

MURROW: And in Spanish?

MR. GORME: Buono muches zanias.

MURROW: Well, that's our wish to all of you in

way?

KRUIZ: Well, I was working for a theatrical equipment concern, a concern that built theatres and theatre equipment which was primarily a domestic concern but I was working in what they call a built-in export department and handled all their foreign trade, letters of credit and things like that. My parents are born in Turkey but of Spanish ancestry and still speak Spanish. At least they did when I was growing up, not so much but this was how I learned Spanish and I've love to meet my parents if you wish.

MURROW: Thank you very much, yes.

KRUIZ: This is my mother, Mr. Murrow.

MURROW: Good evening, Mrs. Gomez.

MRS. GOMEZ: Good evening, Mr. Murrow.

KRUIZ: And obviously this is my father.

MURROW: Good evening, Mr. Gomez.

MR. GOMEZ: Good evening, Mr. Murrow.

MURROW: Mr. Gomez, how does one say "I love you" in Turkish?

MR. GOMEZ: Ic-cerim-sonuy.

MURROW: And how do you say it in Spanish?

MR. GOMEZ: Te-quiero.

MURROW: And in Spanish?

MR. GOMEZ: Amigo mioh-a-ahh.

MURROW: Well, thank you very much so little you

three languages.

Mrs. Gorme, I gather Eydie's working schedule deprives you of her help around the house, doesn't it?

MRS. GORME: Yes, she does, Mr. Murrow, very much.

EYDIE: I do really help my mother around the house quite a bit only because I enjoy it and I don't get a chance to do much housework because I'm usually on the road. When I do come into town it's really a delight for me and a change of pace, really.

MURROW: Well, Mrs. Gorme, if Eydie says she likes housework I, of course, have to believe her, but does she like the kitchen, too?

MRS. GORME: Oh, the kitchen she loves, Mr. Murrow, because she loves the Turkish food very much and she always asks me how you do this and how you do that. When she's going to do it I don't know.

MURROW: Eydie?

EYDIE: Yes.

MURROW: What kind of Turkish dishes can you make anyway?

EYDIE: Oh, I can make all sorts of Turkish dishes, really - all my dinners. We have a wonderful, delicious thing called Yorbrak, which is made of grapevine leaves and it's wrapped around rice, and, sort of hamburger meat, and oh, it's the most delicious thing. As a matter of fact, all of the men

three languages.

Mrs. Gorme, I gather Eydie's working schedul de-
prives you of her help around the house, doesn't it?

MRS. GORME: Yes, she does, Mr. Murrow, very much.

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quite a bit only because I enjoy it and I don't get a chance to
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MURROW: Well, Mrs. Gorme, if Eydie says she likes
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because she loves the Turkish food very much and she always
as how you do this and how you do that. When she's home
it I don't know.

MURROW: Eydie?

EYDIE: Yes.

MURROW: What kind of Turkish dishes can you make
anyway?

EYDIE: Oh, I can make all sorts of Turkish dishes
really - all my dishes. We have a vegetable, delicious
called Yorbsek, which is made of eggplant, lamb and
wrapped around rice, and, such of kinds of things
the most delicious thing. As a matter of fact, all

who were around here today had a little taste of it, and it was really wonderful, and, eh, I make a mean cup of Turkish coffee and I want you to see how we do it. Oh, before I come to this, I just wanted you to see this. This is a very - no, as a matter of fact, I'll do this first.

MURROW: What's that?

EYDIE: Well, I wish I could take it apart but I have a bad finger and I'm afraid that I'm going to hurt myself so I'll explain it. This is an old Turkish coffee grinder and you put this little gadget - incidentally, this is about a hundred years old and they made this thing mechanically so perfect, this whole thing fits on the inside.

MURROW: Yes.

EYDIE: Well, you put this here. This is a Turkish coffee bean. I don't know if you can see it.

MURROW: Yes.

EYDIE: I'm not going to actually go through it now. I'm just going to explain how it works.

MURROW: Right.

EYDIE: You take these beans and you put them in here. This whole top comes off and you hold it thusly---

MURROW: Hm, hm.

EYDIE: In your tummy, and you twist it around like this and it guides all the coffee up. It comes out beautifully fine and refined. Then you put it in here and you add sugar and

water and you cook it and it's just delightful, and that's it. I wish you could have some right now.

MURROW: It sounds almost like reducing coffee with that machine the way you hold it there.

EYDIE: This is a wonderful Turkish - it's a brass - old wonderful brass Turkish pie pot. The pie is called Bakalok.

MURROW: Bakalok.

EYDIE: Oh, you say that well.

MURROW: It sounds good, whatever it is.

EYDIE: It is good. It's wonderful.

MURROW: Eydie, do you make any other "do-it-yourself" contributions around the house?

EYDIE: Well, as a matter of fact, yes. This is my piano. It doesn't look much like a piano but it's a piano. This has been in my family for many years. My mother bought it second-hand about 30 years ago and when we left our old apartment which was about a year ago, I insisted that she bring it along. It's just something that's been around for so many years I hated to part with it, so I brought it here and I have been painting it. I'm not quite finished with it, but as you can see, I don't think you can see, but if you could see, it's sort of black in here and the rest of it is all white, but it's not quite finished.

MURROW: Um, hm. Eydie, a minute ago you mentioned touring with dance bands.

EYDIE: Yes.

MURROW: That must have been a pretty rugged experience, wasn't it?

EYDIE: Well, yes, I would say it's pretty rugged. At one point we had to do 128 one-night stands in a row without stopping for a day's rest and we traveled from about 240 miles every single day, but I would say that in spite of all this, I find - at least I found, personally, that this was about the best experience a singer could get working under all these tremendously adverse conditions really makes for a wonderful thing for me now.

MURROW: That could be a chapter for your memoirs.

EYDIE: I think so.

MURROW: Eydie, whose pictures are those on the wall behind you?

EYDIE: Well, these are all album covers, Mr. Murrow. They're album covers of all my favorite artists. They're Frank Sinatra, and, oh, my goodness, all sorts of people. Frankie Laine, Steve Lawrence, Harold Arlen, Dean Martin---

MURROW: Where's yours?

EYDIE: Mine's not there. Mine's not there yet but I did just make a brand new album which will be released on January 4th, I think it is, and, as a matter of fact, I have it for you right here. Oh, can I just stop for a minute?

MURROW: Yes, of course.

EYDIE: I just want to show you this boat. I didn't

make this boat, but my 10-year-old nephew, Marty, did and I promised him that I'd show it to you.

MURROW: Sure. It's a great job.

EYDIE: Huh?

MURROW: It's a fine job, isn't it?

EYDIE: I think it's wonderful. I can't do it for you now, but it plugs in and the whole thing lights up. It's just adorable. And this is my brand new album. I'd like to do one of the songs from it now.

MURROW: Good.

EYDIE: It's a song that we had a lot of success with - I had a lot of success with - and which is one of the reasons that I put it in my album. All the other songs are new songs but this is an old one and I'd like to do it. Just a minute. "Too Close for Comfort." Is that all right?

MURROW: Good.

EYDIE: Here we go. [Sings "Too Close for Comfort."] That's it.

MURROW: Thanks very much, Eydie.

EYDIE: You're welcome.

MURROW: Thank you. Mrs. Gorme, do you often go to night clubs to hear Eydie sing?

MRS. GORME: All the time, Mr. Murrow. My husband and I and the whole family. We enjoy it very much and we are very proud of her.

make this boat, but my 13-year-old nephew, Marty, did and promised him that I'd show it to you.

MURROW: Sure. It's a great job.

KYDIE: Huh?

MURROW: It's a fine job, isn't it?

KYDIE: I think it's wonderful. I can't do it for you now, but it plugs in and the whole thing lights up. It's just adorable. And this is my brand new album. I'd like to do one of the songs from it now.

MURROW: Good.

KYDIE: It's a song that we had a lot of success with - I had a lot of success with - and which is one of the records that I put it in my album. All the other songs are new songs but this is an old one and I'd like to do it. Just a minute. "Too Close for Comfort." Is that all right?

MURROW: Good.

KYDIE: Here we go. (Sings "Too Close for Comfort.") That's it.

MURROW: Thanks very much, Kydie.

KYDIE: You're welcome.

MURROW: Thank you. Mrs. Crane, do you often go to night clubs to hear Kydie sing?

MRS. CRANE: All the time, Mr. Murrow. My husband and I and the whole family. We enjoy it very much and we're very proud of her.

MURROW: Now tell me this: Does she sing very much around the house?

MRS. GORME: Yes, she does, but the way she sings around the house I think she doesn't know how to sing.

MURROW: Wait a minute. What do you mean by that?

MRS. GORME: Well, the way she goes ah, ooh, ee. I don't know what she means by that. That was notes.

MURROW: Eydie, you have done very well doing what you like best. You must be a very happy girl.

EYDIE: I beg your pardon but I just didn't hear you.

MURROW: I say you've done very well doing what you like best. You must be a very happy girl.

EYDIE: Oh, I'm just delighted. I really am very happy. Very often I wish that everyone could be as happy as I am because I enjoy my work so much. Really, I do.

MURROW: And particularly when you get home off the road. Right?

EYDIE: Oh, yes.

MURROW: Thank you very much, Eydie.

EYDIE: Thank you, Mr. Murrow.

MURROW: Good night, Mrs. Gorme.

MRS. GORME: Good night, Mr. Murrow.

MURROW: Good night, Mr. Gorme.

MR. GORME: Good night, Mr. Murrow.

EYDIE: Good night.

MURROW: Now tell me this: Does she sing very much around the house?

MRS. GORME: Yes, she does, but the way she sings around the house I think she doesn't know how to sing.

MURROW: Wait a minute. What do you mean by that?

MRS. GORME: Well, the way she goes sing, sing, sing. I don't know what she means by that. That was notes.

MURROW: Kydie, you have done very well doing what you like best. You must be a very happy girl.

KYDIE: I hog your question but I just didn't hear you.

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MURROW: And particularly when you get home off the road. Right?

KYDIE: Oh, yes.

MURROW: Thank you very much, Kydie.

KYDIE: Thank you, Mr. Murrow.

MURROW: Good night, Mrs. Gorme.

MRS. GORME: Good night, Mr. Murrow.

MURROW: Good night, Mr. Gorme.

Mr. GORME: Good night, Mr. Murrow.

KYDIE: Good night.

MURROW: Happy New Year.

GORMES: Same to you.

MURROW: Good night. We'll be back in a moment.

PERSON TO PERSON with EDWARD R. MURROW
Guests: Frankie Laine and Family
Fleet Admiral and Mrs. Nimitz
Friday, January 4, 1957 - 10:30 P. M.

MURROW: Good evening, I'm Ed Murrow. The name of the program is Person to Person. It's all live. There's no film.

Tonight we'll be making both of our visits on the West Coast. First to Beverley Hills and the home of singer Frankie Laine and his family, and then up to San Francisco where Fleet Admiral Chester W. Nimitz and his wife will be waiting for us.

We'll be ready to go in exactly 30 seconds.

[Commercial]

MURROW: Frankie Laine is a man who insists on being heard. He doesn't whisper, hum or croon. He just plain sings. His unabashed voice has sold more than 30 million records and has made him a star performer in night clubs, motinn pictures and on television. But Frankie Laine, who really prefers to be called Frank, had a hard time making his voice heard throughout the land. For something like, oh, 17

years he worked in a variety of odd jobs, dancer to machinist, before he hit the big time. Mrs. Laine comes from show business too. She was a child star, the former movie and radio actress, Nan Grey.

The Laines, Frank, Nan and the two children, Pam and Jan - almost sounds like a singing commercial, doesn't it - live in this Pennsylvania Dutch house in Beverley Hills, California. It was built by a film star of an earlier era, Richard Dix.

Good evening, Frank.

LAINE: Hi, Ed. Got one more. Wait just a minute.

MURROW: All right.

LAINE: Goofed.

MURROW: What are you doing? Getting your daily exercise?

LAINE: I goofed. No, I'm just relaxing a little bit.

MURROW: Well, Frank, judging from that painting there, I gather that when you're not playing golf, you indulge in rather less strenuous exercise.

LAINE: Well, I'll tell you, Ed, Nan is really the painter. I'm just a "dabbler." Neither of us did this. This portrait was done by one of the greatest guys out here, Dave Miller, and it isn't quite finished yet. But they gave it to me for Christmas anyway. He's going to fix up the little

years he worked in a variety of odd jobs, danced to moderate, before he hit the big time. Mrs. Lahne comes from show business too. She was a child star, the former movie and radio actress, Van Dreg.

The Lahnes, Frank, Van and the two children, Tom and Jan - almost sounds like a singing commercial, doesn't it - live in this Pennsylvania Dutch house in Beverly Hills, California. It was built by a film star of an earlier era, Richard Dix.

Good evening, Frank.

LAHNE: Hi, Ed. Got one more. Will just a minute.

MURROW: All right.

LAHNE: Cooled.

MURROW: What was you doing? Getting your daily exercise?

LAHNE: I cooled. No, I'm just relaxing a little bit.

MURROW: Well, Frank, judging from the [illegible] there, I gather that when you're not playing [illegible] a member loss strenuous exercise.

LAHNE: Well, I'll tell you, Ed, [illegible] realizes. I'm just a "dabbler." [illegible] contract was done by one of the [illegible] Miller, and it isn't quite finished yet. [illegible] so for Christmas anyway. [illegible]

things that have to be done yet.

MURROW: Hm, hm.

LAINE: How do you like it?

MURROW: I like it very much, indeed, but, of course, I haven't yet met the subjects so we can't very well tell, can we? But since it's not finished, why don't we go and meet the subjects first-hand?

LAINE: The simplest thing in the world. All you have to do now is follow me.

MURROW: I'm right behind you.

LAINE: We go this-a-way.

MURROW: Frank, I suppose there have been some changes in the house since Richard Dix built it, huh?

LAINE: Well, I would say that there have been a couple of changes, and I would say that they have all been due to the imagination and ideas that Nan has come up with, and I think that you really ought to see them, but before you see them, I think that you really ought to meet her.

MURROW: Good.

LAINE: Honey, I want you to meet Ed Murrow.

MRS. LAINE: Hello, Ed.

MURROW: Good evening, Nan.

MRS. LAINE: We're glad to have you in our home.

MURROW: Thank you very much. What a lovely staircase.

MRS. LAINE: Thank you.

MURROW: So you're the one responsible for the decorating.

MRS. LAINE: Yes.

MURROW: Rather professional job.

LAINE: God love her!

MRS. LAINE: We're very proud of it. Would you like to see some?

MURROW: Yes, I would, indeed.

MRS. LAINE: I'd like to show you this crazy dining room table.

MURROW: Good.

LAINE: This way.

MRS. LAINE: It's not---

LAINE: I mean in the dining room. Here we go.

MRS. LAINE: Can you tell the shape of it, Ed?

MURROW: Yes.

MRS. LAINE: Well, it's sort of peculiar but there's a reason for it. We're most fortunate in having a fireplace in our dining room and, you know, the conventionnal table is this way?

MURROW: Yes.

MRS. LAINE: And the host would have his back to the fire. So that's the reason for it. And I'm kind of proud of it.

MRS. LAINE: Thank you.

MURROW: So you're the one responsible for the decorating.

MRS. LAINE: Yes.

MURROW: Rather professional job.

LAINE: God love her!

MRS. LAINE: We're very proud of it. Would you like to see some?

MURROW: Yes, I would, indeed.

MRS. LAINE: I'd like to show you this very charming room table.

MURROW: Good.

LAINE: This way.

MRS. LAINE: It's now---

LAINE: I mean in the dining room. Yes, yes.

MRS. LAINE: Can you tell the dress [illegible]

MURROW: Yes.

MRS. LAINE: Well, it's some of [illegible] there's a reason for it. We're just [illegible] fireplace in our dining room and, you know, [illegible] table in this way?

MURROW: Yes.

MRS. LAINE: And the door would open [illegible] the line. So that's the reason for it. And it's kind of [illegible] of it.

MURROW: Very good reason, too.

MRS. LAINE: I'm proud of our "crazy" dining room table.

MURROW: Frank, I can see that you both like a sort of a mixture of old and new in your home. Is that right?

LAINE: Yeah, we've got it pretty mixed up. How about the quilt?

MURROW: Is it a quilt?

MRS. LAINE: Yes.

LAINE: Yes, this is not wallpaper.

MURROW: Uh, huh.

MRS. LAINE: It's material.

MURROW: What's the living room like?

MRS. LAINE: Well, come on. We'll show it to you.

LAINE: Well, all right! Here we go.

MURROW: Frank, how much time do you get to stay at home? You travel a lot, I know.

LAINE: Well, I do travel an awful lot, Ed, but---

MRS. LAINE: But not enough.

LAINE: What?

MURROW: Now, you've had it.

MRS. LAINE: No, I meant you don't get home enough.

LAINE: But I manage to stay home, oh, I'd say 20 weeks a year. The rest of the time, you know, you gotta go out and make a buck.

MURROW: And your wife just said you don't travel enough.

LAINE: She "goofed" like I just "goofed" about the dining room table being in the living room.

MURROW: Nan, tell me, do you regret leaving the movies, or do you figure that one member of the family in show business is enough?

MRS. LAINE: Oh, Ed, I don't regret it at all and one member is enough, really.

MURROW: Frank, it wasn't exactly easy you for you on the way up, was it? Did you ever feel that maybe you wouldn't make it?

LAINE: Well, Ed, I guess I must confess that most of the time I never thought I'd ever make it. In fact, I quit five times but each time I guess I had a little sneaky suspicion that I was going to go back, and the fifth time when I did I happened to record a song called "That's My Desire" which turned the trick. And since then, thank Heavens, we've never looked back.

MURROW: Well, Frank, with all the jobs you've worked at, you ought to be a pretty valuable fellow to have around the house.

MRS. LAINE: Well---

LAINE: Well, there might be a little difference of opinion about that.

MRS. LAINE: Doing odd jobs like fixing the lamp---

MURROW: Yes.

MRS. LAINE: ---one time?

MURROW: Um, hm.

MRS. LAINE: Well, he worked on it all day, took it all apart---

LAINE: Do you have to tell them about that?

MRS. LAINE: Yes. Put it all back together. It took him a whole day, and you know what? It goes on but you can't turn it off. It's on all the time! But he fixed it. It works now.

LAINE: Well, I'll tell you, Ed, I must say right here and now that all of this that we have - I must say that a great deal of it, in fact, most of it, I guess Karl Fisher is responsible for. If it hadn't been for Karl we wouldn't be where we are. Karl was my long-time pianist and arranger. He passed away in 1954. If it hadn't been for Karl, this might never have happened.

MURROW: Well, Frank, we still haven't seen the other members of that unfinished family portrait. Where are the children.

MRS. LAINE: I think they're inside.

LAINE: Who knows?

MRS. LAINE: They're inside.

LAINE: We'll look. Here's the Dutch kitchen. Oh,

incidentally, here is the hidden TV. This is special.

MURROW: You keep it locked or something?

LAINE: Nobody looks at this one. We just hide it. Wooden shutters. I'll tell you what. You better go that way and I'll go this way---

MRS. LAINE: I'll meet you.

LAINE: ---and I'll meet you there. All right. Ed, this is the patio.

MURROW: Yes.

LAINE: And when the weather is nice we have the lawn furniture out here and so forth, you know. And I practice putting on this lawn once in a while. There's another lawn on the other side where I practice putting once in a while. This is our pool. Apparently Mr. Dix must have been a sensational swimmer because he built a pretty big pool. I don't know what the size of it is. I think it's about 28 x 50, but we have a lot of fun in it. And this is the patio to the new room.

MURROW: Yes?

LAINE: The new room is where I am now going to take you.

MURROW: Good.

LAINE: And the girls aren't out here so I guess they must be inside. And this is the new room and it is called the "Gene Littner Room."

MURROW: Why?

LAINE: Recently because Littner was in two tournaments in Las Vegas each time that we had him and he won the Calcutta Pool for us both times, 1955 and '56. So we call it the Gene Littner Room. You can't see it from where you are now, but we have the golf club - I mean the golf ball and the cap with which he won each tournament. We have wallpaper up there which designates the tournament cover of the book, the program, and many things. Plus, we finally found the place to hang the gold records.

MURROW: Uh, hah!

LAINE: We've got 10 of them so far and I believe here is the No. 1, we're hopin' it might be "Moonlight Gambler"? that might make 11?

MURROW: Well, Ican't see quite all the room, but I can see an acre or two of it, Frank. What about the girls? Can you find the girls?

MRS. LAINE: Yes, I have. Here they are. Come on, girls. They were out putting on the green. Ed, this is Pam.

MURROW: Good evening, Pam.

PAM: Hello, Mr. Murrow.

MURROW: Hello, Jan.

JAN: Hello.

LAINE: Come over here and sit down.

MURROW: Is it really cold out there?

LAINE: It's a little chilly.

MRS. LAINE: Yes, it is.

MURROW: Frank, have you been teaching the girls to play golf?

LAINE: Well, not really, Ed. Right now they happen to be more enthusiastic about tennis. I think maybe in a couple or three or four years maybe they'll be more interested in golf---

MRS. LAINE: They'll have to take it up.

LAINE: ---but actually I don't think I'm the guy that could teach them. It's takin' me too long.

MURROW: Pam?

PAM: Yes, Mr. Murrow?

MURROW: It must be very nice to live in a house filled with music all the time. Have you a favorite singer besides your dad, that is?

PAM: Yes, I have, Mr. Murrow.

MURROW: Who is he?

PAM: Eddie Fischer.

MURROW: Eddie Fischer!

PAM: Yes.

MURROW: Why do you like him?

PAM: Why do I like him?

MURROW: Yes.

PAM: Because he's completely different from my dad.

MURROW: Jan, how about you? Do you have a favorite, too?

MRS. LAINE: Yes, it is.

MURROW: Frank, have you been teaching the girls to play golf?

LAINE: Well, not really, Ed. Right now they're too be more enthusiastic about tennis. I think maybe in one or three or four years maybe they'll be more interested in golf---

MRS. LAINE: They'll have to take it up.

LAINE: ---but actually I don't think they'd ever that could beat them. It's takin' too long.

MURROW: Frank---

FAN: Yes, Mr. Murrow?

MURROW: It must be very nice to live in a house filled with music all the time. Have you a favorite other besides your dad, Mrs. Lee?

FAN: Yes, I have, Mr. Murrow.

MURROW: Who is she?

FAN: Adelle Fletcher.

MURROW: Adele Fletcher!

FAN: Yes.

MURROW: Why do you like her?

FAN: Why do I like her?

MURROW: Yes.

FAN: Because she's a colored girl.

MURROW: Mrs. Lee, where was Frank's

JAN: I like - I think I like Guy Mitchell.

MURROW: Guy Mitchell.

LAINE: Yeah, and I know why, too. About 7 years ago he came to our house right after he hit real big. He's a cowboy at heart and I have a palomino. He rode the horse for a while and Jan's crazy about horses and she fell in love with Guy Mitchell. The singing had nothing to do with it.

MURROW: Tell me, do either of you girls want to be a singer?

PAM: Not me, Mr. Murrow, I don't have the voice for it.

JAN: And I want to be but I don't have the voice either.

MRS. LAINE: Oh, come on, girls, you know one singer's routine, don't you? Come on, Mr. Murrow's not [unintelligible].

LAINE: All right, let's give him a little taste of it anyhow. I think you can dispense with this sweater now. I'll turn the music on. Here we go. ["Moonlight Gambler" sung by Frankie Laine and daughters.] You know somethin'? I don't think this is in our key. I better turn it off.

MURROW: You know, girls, a few more lessons and he's going to have great promise, I think. Thanks very much, that was great fun.

Nan, the children are pretty good. What about your

JAN: I like - I think I like Guy Mitchell.

MURROW: Guy Mitchell.

LAINE: Yeah, and I know why, too. About a year ago he came to our house might after he hit real big. He's a cowboy at heart and I have a palomino. He rode the horse for a while and Jan's crazy about horses and she fell in love with Guy Mitchell. The singing had nothing to do with it.

MURROW: Tell me, do either of you girls want to be a singer?

JAN: Not me! Mr. Murrow, I don't have the voice for it.

JAN: And I want to be but I don't have the voice either.

MRS. LAINE: Oh, come on, girls. You know Mr. Singer's routine, don't you? Come on, Mr. Murrow's not [illegible].

LAINE: All right, let's give him a [illegible] in anyhow. I think you can dispense with this [illegible] I'll turn the music on. Here we go. [illegible] sung by Frankie Laine and Dancingmen. [illegible] don't think this is in the cup. [illegible]

MURROW: You know, girls, a few years [illegible] going to have great [illegible]. I think [illegible] was great fun.

Yes, the million [illegible]

musical talents?

MRS. LAINE: Well, Ed, I wish I could say more than this. I love music, but I shouldn't say this, really, at all. I took for 7 years - I took piano for 7 years and I can't play the scales, but I wish I had practiced.

MURROW: Ah, hah. Are you listening, girls?

MRS. LAINE: Did you hear that? I'm sorry now. Mother told me I would be.

MURROW: Well, now if they practice music and also practice golf, that's going to face them with a real problem later on, isn't it? as to which they should concentrate on.

MRS. LAINE: Yes.

LAINE: They'll have to come up with a new game - musical golf.

MURROW: Frank, looking back over the years, what would you say has been the best part of show business so far as you're concerned?

LAINE: Well, Ed, there's an awful lot of things mixed up in it for me. Mainly, I guess, the final security that I always wanted for my family, my loved ones, Nan, Pam, and Jan, mother, father, brothers and sisters. Mainly that I've been able to finally get a little recognition for what I thought I had to offer, and no matter how good you are, sooner or later you realize that no matter how good you are, you still don't get everybody anyway. So you do your best and you

go along and if you can just provide for everybody that you want to provide for, and should provide for, I think that does it.

MURROW: Thank you very much, Frank Laine.

LAINE: Thank you.

MURROW: Thank you, Nan.

MRS. LAINE: Thank you, Ed.

LAINE: Will you do me one favor before you leave?

MURROW: Yes.

LAINE: Tell Admiral Nimitz that we are deeply honored to have been in his illustrious company.

MURROW: Thank you very much, I will tell him. Good night, Pam. Good night, Jan.

GIRLS: Good night, Mr. Murrow.

MURROW: Good night. In just a moment we'll take you to San Francisco for a visit with Admiral Chester Nimitz and Mrs. Nimitz.

[Commercial]

MURROW: Fleet Admiral Chester W. Nimitz commanded the mightiest fleet in history in World War II. And as Commander-in-Chief of the Pacific Ocean area, he was responsible for all Army, Navy and Air Force operations except in General MacArthur's Southwest Pacific Command. In more than 50 years in the Navy the Texas-born admiral has won more decorations than his uniform has room for, and in recent years he's been an

advisor to the United Nations, a regent of the University of California, and is now Special Assistant to the Secretary of the Navy.

Admiral and Mrs. Nimitz met in their home state of Massachusetts and were married in 1913. They have lived in a few dozen places around the world and managed to raise four children. For the past 8 years Admiral and Mrs. Nimitz have been living in this Spanish-style house in Berkley, California. It's 35 minutes across the bay from San Francisco.

Good evening, Admiral Nimitz.

ADMIRAL NIMITZ: Hello, Ed, I wish you were out here with us.

MURROW: Thank you, sir, very much. I should like to be. How are you this evening?

ADMIRAL NIMITZ: I'm fine. I hope you're well.

MURROW: Thank you, sir. Admiral, we're nearly 3000 miles away from you - from each other. What's the weather like out there in the San Francisco Bay area?

ADMIRAL NIMITZ: Well, it's cloudy now. It tried to rain a bit this afternoon but it has now stopped and I think it will clear up. I wish it were clearer so you could see the beautiful view we have.

MURROW: Well, Admiral Nimitz, I know you're still on the Navy's active list, but now you have more time at home than you've ever had before. Have you developed any non-sea-

going domestic talents?

ADMIRAL NIMITZ: Yes, indeed, I have. I'm a gardener now, among other things. I'm the yard boy on these premises. I raise roses, lawns, work around the yard under the supervision of my boss in the house.

MURROW: Well, Admiral Nimitz, you must have quite a view up there in the Berkley Hills, haven't you?

ADMIRAL NIMITZ: Yes, we have. We are 600 feet up above the bay and on a nice clear day through these binoculars I can see everything around. Over there is the San Francisco Bay Bridge. Over there San Francisco, Alcatraz Island, Golden Gate Bridge, and the new bridge between Richmond and San Raphel. It's a magnificent view. I wish you could see it tonight.

MURROW: Well, we can see it moderately well even from here, Admiral Nimitz.

ADMIRAL NIMITZ: Yes.

MURROW: It's a wonderful part of the country. You and Mrs. Nimitz must get a great deal of pleasure out of it.

ADMIRAL NIMITZ: We do, indeed, and I want you to meet Mrs. Nimitz and I will go in now and I will present you to her.

MURROW: Thank you, Admiral.

ADMIRAL NIMITZ: Here we go up.

MURROW: Admiral, by the way, how many other land-side homes can you recall?

ADMIRAL NIMITZ: Well, I've lived in a great many places. I've enjoyed all my tours of duty ashore but none as much as this one because here I have lived for eight years, which I was never able to do before. You can see the submarine insignia over my entrance. I spent many years as a submarine officer.

Now we go in through some nice flowers which I'm sorry you can't see, and into our living room. And now I would like to present to you Mrs. Nimitz and Dinah.

MURROW: Good evening, Mrs. Nimitz.

MRS. NIMITZ: Good evening, Mr. Murrow.

MURROW: Good evening, Dinah. Hello, Dinah. Mrs. Nimitz, we've been enjoying your beautiful yard. I congratulate you on finding such a, what he termed himself, such a skilled "yard boy".

MRS. NIMITZ: I think I have the best yard boy in the world.

MURROW: Mrs. Nimitz, how does it feel to be finally settled down in one place?

MRS. NIMITZ: It's very nice, indeed, but if the Admiral should decide to get up and move again, I'd be quite ready to go.

MURROW: You're ready to go at any time, are you?

MRS. NIMITZ: Absolutely.

MURROW: Admiral Nimitz, in all your years of see-

ing the world, you must have formulated a philosophy of living.

ADMIRAL NIMITZ: Yes, I think the fundamental philosophy is to worry and be concerned about the things over which you can exercise some influence, and not worry about those over which you have no control, such as the rain and the wind, et cetera. That saves you from getting stomach ulcers.

MURROW: Well, that's certainly good advice. Admiral, do you ever hear from old shipmates you served with over the years?

ADMIRAL NIMITZ: Oh, I get very heavy mail. Voluminous mail from shipmates, officers and men and from a great many people whom I have never seen or even heard of who write me, and they're nice letters and I try to answer them. I keep away from my office in San Francisco because when I get there I'm trapped. I go to my little den which I will show you here.

MURROW: Then you do most of your work at home. Is that right?

ADMIRAL NIMITZ: I try to because then I can leave my desk without anybody waiting at the door. I have a little hideout here just about the size of a ship's cabin. It's just big enough to contain me and my desk and one or two people. One of my prize possessions is a map case which was given to me by the National Geographic. The maps are on rollers like window shades and most of these maps I have in the case are maps of the Pacific, and I have many other maps tucked away

in other places because I'm really a map addict. I love to play with maps.

MURROW: This whole room, as you say, is just about the size of a ship's cabin, isn't it?

ADMIRAL NIMITZ: [No sound] I have enough room in here for a bunk and I have a bathroom attached which is filled with original cartoons some of which are very amusing, and which I hope to show you some day.

MURROW: Thank you, sir. Admiral Nimitz, things have changed considerably since you graduated from Anapolis. That was back in 1905, wasn't it?

ADMIRAL NIMITZ: Yes, it was.

MURROW: What future changes do you anticipate for the Navy, sir?

ADMIRAL NIMITZ: Well, I think that the big battleship is on its way out because it's expensive to build. It takes a great many men to operate it, and it has a limited offensive value. The big carrier has taken the place of the battleship. The carriers, such as our new Forrestal class, are now able to defend themselves and they are enormously strong to deliver offensive blows. The carriers, the destroyers, the submarines, I think, will be in our Navy for many years to come. I think the Navy may change in style but its mission will always be the same: to control the seas for our use and to deny them to the enemy.

MURROW: What about these new and devastating weapons, the big bombs, Admiral?

ADMIRAL NIMITZ: Well, they are terrible weapons of destruction but, Ed, I don't like them. I believe that if we use a weapon of mass destruction and are unable to pinpoint it on a military target, we do ourselves as much harm, maybe more harm than we do our enemy. I am opposed to killing noncombatants just because they happen to be in a general area. I believe that eventually the atom bomb and the hydrogen bomb will be outlawed simply because they are weapons of mass destruction and are as destructive against noncombatants as they are against military forces.

MURROW: Well, Admiral Nimitz, what has been the most memorable moment in your long career in the Navy?

ADMIRAL NIMITZ: Well, the most memorable moment, I think, was the day that we came aboard the Missouri and met the Japanese delegation there when they signed the surrender terms, and I have left with me here a pen that I used to sign the Allied copy of these terms, and I signed the Japanese copy of the surrender terms with another pen which I presented to a friend of mine in the Chinese Government who sent it back to China to be placed in the museum at Nanking. I haven't the remotest idea where that pen is now.

MURROW: That was indeed a memorable day for the whole Allied world. I---

ADMIRAL NIMITZ: We had to pinch ourselves to make it appear real.

MURROW: I imagine that that pen in Nanking probably has a sign over it now saying that you were an imperialist, do you think?

ADMIRAL NIMITZ: I suspect it does.

MURROW: Didn't you have something to do with our retaining the Ryukyus?

ADMIRAL NIMITZ: Yes, when I returned from the Pacific and became Chief of Naval Operations, and as a member of the Joint Chiefs of Staff, I used my utmost endeavor to get our country to retain control of those islands and as a result, I believe, of our activity at that time, the islands were never turned over to a U.N. control. They are now under the military control of the United States and I think it is very important for the peace of the Western Pacific, which means the peace for a large part of the world, for us to retain control of the Ryukyus. You see every few days where the Japanese are angling for the return of the Ryukyus.

MURROW: Mrs. Nimitz; when you read newspaper stories of the great Pacific battles, what were your reactions?

MRS. NIMITZ: I was grateful for every good bit of news. I do not think I worried about what was going on as much as many of the people who knew less of the person who was at the head. I think my faith in my husband made me feel more

confident than most people who did not know him, and I was also so busy with the work I was doing among the men and their families at the Naval Hospital in Oakland, I had very little time to worry about my own troubles.

MURROW: Admiral Nimitz, what was your toughest moment during the war?

ADMIRAL NIMITZ: Well, the toughest moment began when I took command of the Pacific fleet on the 31st of December 1941, and it was a very long, drawn-out moment which lasted until about May, early May when the battle of the Coral Sea was fought when we turned the Japanese back from their cruise down to Australia. Then a few - about a month after that, the battle of Midway was the turning point of the war, and then I knew we were on the way across the Pacific.

MURROW: Mrs. Nimitz, where are your four children?

MRS. NIMITZ: Two of our children are on the East Coast, and six of our grandchildren are on the East Coast. And one of our daughters is in the southern part of California, and one of our daughters is in the Monterrey area.

MURROW: Well, Mrs. Nimitz, thank you very much for letting us come and visit you tonight, and thank you, sir, for letting us come.

MRS. NIMITZ: Thank you.

MURROW: Thank you very much and good night.

MRS. NIMITZ: Good night.

ADMIRAL NIMITZ: Good night, Ed.

MURROW: Good night, we'll be back in a moment.

---

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MURROW: Mrs. Nimitz, what was your toughest moment?

MRS. NIMITZ: Two of our children were at Pearl Harbor, and six of our grandchildren are on the Pacific Coast, and one of our daughters is in the southern part of Cali- one of our daughters is in the Honolulu area.

MURROW: Well, Mrs. Nimitz, thank you very much for letting us come and visit your husband, and thank you for letting us come.

MRS. NIMITZ: Thank you.

MURROW: Thank you very much for coming.

MRS. NIMITZ: Good night.

ADMIRAL NIMITZ: Good night.

MURROW: Good night, we'll be back in a moment.

CBS TELEVISION

PERSON TO PERSON with EDWARD R. MURROW

JANUARY 11, 1957 - 10:30 P.M. EST

Guests: Basil Rathbone and family,

and, Ambassador and Mrs. Hervé Alphand.

MURROW: Good evening, I'm Ed Murrow. The name of the program is PERSON TO PERSON. It's all live. There's no film. Tonight we will be visiting first with Actor Basil Rathbone and his family here in New York. Then we'll move on to Washington, D. C. and the home of the French Ambassador to the United States, Hervé Alphand and his wife. We will be ready to go in exactly thirty seconds.

[Commercial]

MURROW: There's no mystery about Basil Rathbone. He's an actor of considerable talent who has made 45 different Shakesperian roles in his thirty-five years in show business. He has starred in countless other Broadway plays,in the movies, radio and on television. He has also done extremely well on the lecture circuit, but all this notwithstanding, Basil Rathbone is best known and probably always will be as "The man with the pipe, the magnifying glass and that odd looking hat -

CBS TELEVISION

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MURROW: Good evening. I'm Ed Murrow. The name of the program is PERSON TO PERSON. It's all live. There's no film. Tonight we will be visiting first with actor Basil Rathbone and his family here in New York. Then we'll move on to Washington, D. C. and the home of the French Ambassador to the United States, Hervé Alphand and his wife. We're ready to go in exactly thirty seconds.

[Commercial]

MURROW: There's no mystery about Basil Rathbone. He's an actor of considerable talent who has played many Shakespearian roles in his thirty-five years in the theatre. He has starred in countless other Broadway productions, radio and on television. He has also done movies, but all the leaves aside, but all this considered, Basil Rathbone is best known and probably always will be as the man with the pipe, the sparkling eyes and that rich baritone

Sherlock Holmes" in pursuit of the elusive criminal.

Mr. Rathborn was born in South Africa, grew up in England, first came to this country in 1912. His wife Rita is a writer. They have been married for about thirty years. The Rathbones, together with their daughter Cynthia, live in this building in mid Manhattan, overlooking Central Park. All clues lead us to deduce that they are waiting for us now.

Is that right, Mr. Holmes? I mean Mr. Rathbone?

RATHBONE: Elementary, my dear Watson, or maybe I should say elementary my dear Mr. Murrow.

MURROW: Good evening, Basil.

RATHBONE: Good evening, Ed, nice to have you here in my home.

MURROW: Nice to see you again.

RATHBONE: I think you forgot about the other member of my family sitting beside me. Can you see Ginger?

MURROW: I can, indeed.

RATHBONE: Red Cocker.

MURROW: Ah. Basil, I suppose you and Sherlock Holmes have an association that will never end. Is that right?

RATHBONE: WEll, Ed, I suppose it never will

because people have been gracious enough to remember me as Sherlock Holmes pretty vividly and I am very grateful for it and I suppose no one fictional character could have contributed more to anyone human being's role as Sherlock Holmes has to mine. I'm very grateful to him.

MURROW: Well, with all the good fortune you had in that role I don't quite understand why you have been so determined to give it up, especially since I remember you once told me that actors are identified only with their successes.

RATHBONE: Ah, there's an "s" on that success, isn't there, Ed?

MURROW: Yes.

RATHBONE: Well, I would like to be successful in more than one role, more than the one role of Sherlock Holmes. I think that if one is born to and educated in this profession - and I would like to be known as an actor and not just as a one-part actor.

MURROW: Well, Basil, you have played an awful lot of different roles - Sherlock Holmes, Shakespeare, historical characters-- what was the toughest one you ever played?

RATHBONE: Oh, a tree, to a very unappreciative audience.

MURROW: A tree?

RATHBONE: Yes.

MURROW: How do you play a tree?

RATHBONE: Well, it was during World War I and I was an intelligence officer for my batallion and I went to my commanding officer and I said that I thought we would get a great deal more information from the enemy if we didn't fool around in the dark so much, that is, patrol at night, and I decided-- and I asked him if I could go out in da-light and he said-- I think he thought we were a little crazy, that is Colonel Monroe, one of the officers of the Black Watch.

MURROW: Yes.

RATHBONE: And I said that we would go out camouflaged, that is made up as trees, you know, branches for our legs and arms and things. I took with me a fellow who is now a policeman in Detroit, called Tanner - Sargeant Tanner, and I met Tanner not so long ago, and we used to go out and lie up in No Man's land and when the daylight came up we used to stroll behind-- once in a while we went be-

RATHBONE: Oh, a tree, to a very unappreciative audience.

MURROW: A tree?

RATHBONE: Yes.

MURROW: How do you play a tree?

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MURROW: Yes.

RATHBONE: And I said even we would look camouflage, that is made up as trees, you know, branches on our legs and arms and things. I took it on as a hobby and is now a policeman in Beverly Hills, Hollywood, Tanner, and I met Tanner not so long ago and we had a great deal and life go in Mr. Hand and along the night in which we used to stroll behind-- once in a while we

hind the German tranches and I won't attempt to tell you, Ed, because I know you haven't got all this evening to talk about my exploits in World War I. We brought back an awful lot of information and a few prisoners too.

MURROW: And another successful role too as a tree, wasn't it?

RATHBONE: Yes, Ed, yes.

MURROW: Basil, I know there are other roles you enjoyed more. What about the role of husband and father?

RATHBONE: I enjoy that very much indeed. I can't say that I ever enjoyed any other role as much. I would like you to meet the family whom I presume are at their old game of backgammon.

Rita, I want you to say hello to Ed, and Cynthia. Yes, they are gambling, Ed. Here we go... [garbled]

MURROW: Good evening, Mrs. Rathbone.

MRS. RATHBONE: Good evening, Mr. Murrow.

MURROW: Good evening, Cynthia?

CYNTHIA: Good evening, Mr. Murrow.

MURROW: Rita, who is winning?

MRS. RATHBONE: Cynthia, of course. I used to be a very good backgammon player but once I taught Cynthia

the game I've never won one since.

RATHBONE: ... [garbled].

MURROW: Cynthia, your father was telling me that you play for pretty hign stakes. How much have you won?

CYNTHIA: I think right now it is about 27,000.

MURROW: 27,000!

CYNTHIA: Yes.

MURROW: That should make you independently wealthy, shouldn't it?

CYNTHIA: Well, it would if Mother ever paid up.

MRS. RATHBONE: Basil pays...

RATHBONE: No, I don't think Cynthia will ever get $27,000.00 out of me.

MURROW: Mrs. Rathbone, you and Basil spent a long time in Hollywood. This time of year I should imagine you two would get the urge to escape the New York winter and bask in some California sunshine.

MRS. RATHBONE: Not at all, Ed. I'm a confimred New Yorker. I love New York. I love the winters here. As a matter of fact in California I thought it became rather monotonous, the same old climate year in and year out. I was so bored with it that one Christmas I snowed in the house,

the game I've never won one since.

RATHBONE: ... [garbled].

MURROW: Cynthia, your father was telling me that you play for pretty high stakes. How much have you won?

CYNTHIA: I think right now it is about $27,000.

MURROW: $27,000!

CYNTHIA: Yes.

MURROW: That should make you independently wealthy, shouldn't it?

CYNTHIA: Well, it would if Mother ever paid us.

MRS. RATHBONE: Small pay...

RATHBONE: No, I don't think Cynthia will ever get $27,000.00 out of me.

MURROW: Mrs. Rathbone, you have spent a good long time in Hollywood. This time of year I should hope you two would get the urge to escape the fog and come back to some California sunshine.

MRS. RATHBONE: Not at all, sir. I'm a native New Yorker. I love New York. I have the sentiment of a native of Paris in California I think it is monotonous. The same old climate year in and year out. Now no board walk like that one Christmas I spent in Atlantic

put frost all over the windows, put icicles all around the eaves, and had a Christmas carol sung outside the door and the party was a great success.

MURROW: I can imagine it was. Then you find living in New York easier than in Hollywood?

MRS. RATHBONE: Oh yes, because you are not really on exhibition all the time. You live a more private life here. I find life here is much more simpler, much more charming and gracious and we love it here and we have the most gorgeous view. I wish you could see it, Ed, from these windows. You look out over the Park and you can see New York from one end to the other. We can see all the seasons, Spring, Autumn, you know, Summer - the whole lot. We see it right from our window.

RATHBONE: Also we like to dine here quietly alone with just a few intimate friends like yourself so you'd better come up and dine with us, if you want to ... [garbled]

MURROW: Good.

RATHBONE: Dear, can I show your foyer that you made into a dining room?

MRS. RATHBONE: Sure.

MURROW: How many people can you fit into your

dining room?

MRS. RATHBONE: Oh, about six or eight at the most, Ed. Quite a change from California.

MURROW: Yes, and you regard that as about the ideal size...

MRS. RATHBONE: I think it is for conversation and a friendly evening - much more so.

MURROW: Well, Basil, let's see that new dining foyer.

[several voices at once - indistinguishable]

RATHBONE: Dining foyer - that's a good name for it, Ed. Here, Ed, is the dining foyer. Incidentally this painting on the wall is done by an Italian friend of ours called Mr. V- , an Italian. I think it is perfectly charming. It's really a design... [garbled]

It's rather nice. It's hand carved. There were two of those and this is an antique glass table which held--which could seat 24 people. Now as I think you can readily see it can seat six comfortably and eight in a squeeze and we would love to squeeze you and Mrs. Murrow in.

MURROW: You really enjoy the comforts of home, don't you, Basil?

RATHBONE: Yes, Ed, we love our home and I'd like to show you the room that was the dining room. It's right through here, Ed. This seemed to Rita to be a great waste of space and so she opened the sliding doors and this is just one lovely, big room and if you do have a party it is a great deal of fun and if you just have a few people in for music, it's a good room. It has got fine accoustics. The piano has been played on by Artur Rubinstein and Harrowitz and several others. Of course, Artur and Harrowitz say it is one of the finest Steinway's they have ever played on.

MURROW: Basil, among the many demands made on you as an actor, I remember your weilding a sword in, oh, a couple of dozen pictures.

RATHBONE: Yes, Ed, I weilded a lot of swords. I've got just a few of them here. Can I get them and show them to you?

MURROW: I was wondering, was this the real thing or just play-acting? Are you good with them?

RATHBONE: Yes, Ed, yes, I am going to say quite frankly I'm good with them because I started when I was 18 years old and I've been working on them ever since ... [garbled]

RATHBONE: Yes, Ed, we love our home and I'd like to show you the room that was the dining room. It's right through here, Ed. This seemed to Rita to be a great waste of space and so she opened the sliding doors and this is just one lovely, big room and if you do have a party it is a great deal of fun and if you just have a few people in for music, it's a good room. It has got fine accoustics. The piano has been played on by Artur Rubinstein and Horowitz and several others. Of course, Artur and Gertrude say it is one of the finest Steinway's they have ever played on.

MURROW: Basil, among the many comments made on you as an actor, I remember your wielding a mean tin, one of a couple of dozen pictures.

RATHBONE: Yes, Ed, I wielded a lot of tins. I've got just a few of them here. Can I get them and show them to you?

MURROW: I was wondering, was this a hobby or just play-acting? Are you good with them?

RATHBONE: Yes, Ed, yes, I am going to say quite frankly I'm good with them because I started when I was 3 years old and I've been monkeying on them ever since. I get a

This is a cavalry sword carried by Colonel Rathbone in the civil war. He fought for the South and this cross sword was the sword with which my cousin, Sir Frank Benson, was knighted by King George V. It's a rather nice little memento of a very great man.

MURROW: It is indeed. Can you still handle a foil the way you used to?

RATHBONE: I can handle them, Ed, but not as well as I used to. This, Ed... [garbled]

...Please forgive me because I know I am not talking as you would be able to. This is an epée. The epée is used when you fight. You keep your body away from your opponent as much as you can, including your hand, which should be on your hip behind you.

MURROW: Yes.

RATHBONE: Because you can hit your opponent anywhere on the body. I can hit him in the leg, in the arm, anywhere, but the foil is one that is the real basic-- and it is quite an art. It is not just an exercise or a sport. This is an art. This is a very, very sensitive weapon. It should balance perfectly. It does. That is a French blade. Your position is not an easy one. Try it tomorrow morning,

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This is an art. This is a very, very remarkable weapon.
should balance perfectly. It does. Just [illegible]
Your position is not an easy one. Why is [illegible]

Ed, when you get up. Your feet should be exactly at right angles from the other. This point should point to your opponent. This foot is at right angles to it. The hand should be loose and at ease because this is what helps you balance and your position is just that. Fencing Masters, take note. ..[garbled]

MURROW: Very expert, indeed, Basil. Thank you.

RATHBONE: Not bad for an old man.

MURROW: Basil, actors frequently refer to good and bad audiences. Where have you found the best audiences?

RATHBONE: Ed, I suppose it is a rather personal thing. Actually I think good audiences are good audiences almost anywhere in the world and bad audiences are bad audiences anywhere in the world but I must say that the middle West has for me some of the most wonderful audiences in the world. Perhaps it is the fact that they don't get as much as we do here in New York.

MURROW: I'm sure there are still a lot of real talent to be found in the so called hinterland.

RATHBONE: Ed, there is more talent in the hinterland than I would care to tell you. It is just tremendous. During the war we found that a great number of boys sent us

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MURROW: I'm sure there are still a lot of people to be found in the so called hinterland.

RATHBONE: Ed, there is more culture in the hinterland than I would care to tell you. It is just [illegible]. During the war we found that a great number of boys [illegible]

poetry. There are a lot of soldiers - now let me see, yes, that is the one I want, I think. Yeah. A lot of soldiers, sailors, airmen, all the people in the armed forces, go to know them that we were very interested indeed with the talent here in this country and they sent us what they had written. I think this is a rather remarkable poem written by a man whom I know personally called Sargeant P- . I hope you are hearing this, Sargeant P- . I hope you are. He was very badly wounded and this is what he wrote. When it was all over he was still alive. He wrote:

"I sought the quiet of the hill,
I lay full stretched and very still,
Then turned and touched the dew moist soil,
Bent [?] close to me in my turmoil
I pressed my face upon the ground
And scratched it on a stoney mound.
I cared not that my hurting bled;
My soul was torn; my heart seemed dead.
I do not know the time I prayed,
Just lay there wounded seeking peace,
Waiting for the pain to cease,
Wearily gazing upon the scene

Of quiet splendor, all serene,

I calmly knew what I must do,

Take leave of love, take leave of you."

That's pretty good stuff, Ed.

MURROW: It is indeed. I hope he continues writing.

RATHBONE: There's lots more like that too, Ed.

MURROW: Mrs. Rathbone, any truth to the rumor that Basil is making you a baseball fan?

MRS. RATHBONE: He tried, Ed. I don't know that he quite succeeded.

RATHBONE: Oh, yes, I have.

MURROW: He succeeds at almost everything else. I'm sure he will at that too.

Thank you very much all three of you for letting us come and visit you.

RATHBONE: Thank you, Ed.

MURROW: Good night, Rita.

MRS. RATHBONE: Good night, Ed.

MURROW: Good night, Cynthia; good night, Basil.

CYNTHIA: Good night.

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Thank you very much all three of you for letting us come and visit you.

RATHBONE: Thank you, Ed.

MURROW: Good night, Mrs.

MRS. RATHBONE: Good night, Ed.

MURROW: Good night, Cynthia; you [illegible].

CYNTHIA: Good night.

RATHBONE: Good night.

MURROW: Thank you, very much.

In just a moment we will take you to Washington for a visit with Ambassador and Mrs. Alphand.

[Commercial]

MURROW: Hervé Alphand, the French Ambassador to the United States is new at his job. He was appointed only last Fall, but the United States is not new to him. He has lived in this country for several years, as an Embassy Attaché and more recently as delegate to the United Nations and just the other day Ambassador Alphand made his 73rd trans-Atlantic crossing. The Ambassador started his government service career at the age of 22. He's not yet 50. During the war while Hervé Alphand served with the Free French, Madam Alphand supported herself by singing professionally in New York night clubs. Ambassador and Madam Alphand live in the French Embassy in Washington. They are no strangers to the Capital. They have lived there before. Paris and New York have been their home most of the time since the war.

Good evening, Ambassador Alphand.

ALPHAND: Oh, what a surprise. Good evening, Mr. Murrow.

RATHBONE: Good night.

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Good evening, Ambassador Alphand.

ALPHAND: Oh, what a surprise, Edward R. Murrow.

MURROW: Anything new in your diplomatic world today?

ALPHAND: Well, today? Yes, there's something new. We had a very interesting conference with Secretary Dulles and Monsier Pineau, our Prime Minister, who is now in Washington, very useful indeed, very interesting. That is a lot of news on the diplomatic field.

MURROW: Well, you wouldnt care to tell us all about it?

ALPHAND: No, I can't unfortunately.

MURROW: Tell me, have you re-arranged the embassy in the Alphand manner?

ALPHAND: Ah, that is a big question. We began only two weeks ago and it was not yet finished but Claude is in charge of that and she's working at it very well.

MURROW: Well, Mr. Ambassador, I know you are uniquely qualified to tell us just what are the qualifications for a French diplomat?

ALPHAND: A French diplomat or a [indistinct] diplomat.

MURROW: A French diplomat.

ALPHAND: For a diplomat?

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ALPHAND: A French diplomat or a French [illegible] diplomat.

MURROW: A French diplomat.

ALPHAND: For a diplomat?

MURROW: All right, for a diplomat.

ALPHAND: Remember an old French Ambassador used to say to be a diplomat it is not sufficient to be stupid; you must also be polite, and I must add to that you must also have a certain sense of humor. That's my definition of a good diplomat.

MURROW: And a diplomatic definition.

Ambassador Alphand, have you found any big difference between representing France at the United Nations and in Washington?

ALPHAND: Yes, indeed. I think that in Washington we are really dealing with the real problem. In New York and the United Nations, sometimes - not always - it seems that we are dealing more academically, more theoretically with some problem as when we are discussing about the text of the [indistinct] point. We get that in New York. It is a sort of problem we might get from time to time. In Washington it is really business.

MURROW: You do believe in working through the United Nations?

ALPHAND: What did you say?

MURROW: I say you do believe in working so far as

MURROW: All right, for a diplomat.

ALPHAND: Remember an old French Ambassador used to say to be a diplomat it is not sufficient to be rude; you must also be polite, and I must add to that you must also have a certain sense of humor. That's my definition of a good diplomat.

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MURROW: You do believe in working within the United Nations?

ALPHAND: What did you say?

MURROW: I say you do believe in working in the United

possible through the United Nations?

ALPHAND: I think that we have to work through the United Nations and I think we will work through the United Nations but we will not say the United Nations represent the only way to work for peace and security because if we do that the responsibility of our foreign policy will then be linked with the Soviet veto or the majority with the so-called Bandung group of other nations which sometimes are not exactly free nations so I think we have to work through the United Nations as far as possible.

MURROW: Well, Mr. Ambassador, could you show us your bit of France in the United States?

ALPHAND: Why with great pleasure, with great pleasure.

MURROW: Thank you, sir.

ALPHAND: A bit of France, you are right to say that because in fact legally this room and this building is French. It is a French property and so legally French territory. Can I show you this painting of LaFayette. LaFayette is a great hero of Franco-American history. We are celebrating this year both in France and the United States the 200th anniversay of LaFayette.

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ALPHAND: Why with great pleasure, with great pleasure.

MURROW: Thank you, sir.

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MURROW: Yes.

ALPHAND: Here, if you don't recognize it, is George Washington. I think he doesn't look exactly like George Washington but more like Artur Rubinstein, don't you think? It is really George Washington.

MURROW: That is one Washington portrait I have never seen before. Since things are going to be a little unfamiliar in this bit of France in the States maybe we had better have the help of Madam Alphand.

ALPHAND: With great pleasure. I will call her. I will call her. Claude. Claude.

MRS. ALPHAND: Voila, j'arrive.

ALPHAND: I want to introduce you to a good friend, Ed Murrow. He is visiting us tonight.

MRS. ALPHAND: [garbled]

ALPHAND: Are you ready? Come here. She is very obedient tonight.

MURROW: Good evening, Madam Alphand.

ALPHAND: Mr. Murrow, my wife Claude.

MURROW: Good evening.

MRS. ALPHAND: Good evening, Mr. Murrow.

MURROW: How are you and Washington getting along

MURROW: Yes.

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ALFRAND: I want to introduce you to a good friend, Ed Murrow. He is visiting us tonight.

MRS. ALFRAND: (gasping)

ALFRAND: Are you ready? Come here.

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MURROW: Good evening, Madam Alfrand.

ALFRAND: Mr. Murrow, my wife speaks.

MURROW: Good evening.

MRS. ALFRAND: Good evening, Mr. Murrow.

MURROW: How are you and Washington feeling along

together?

MRS. ALPHAND: Not too bad; very well despite my awful English.

MURROW: Why, it's very good.

ALPHAND: [garbled]

MURROW: Mr. Ambassador, just what do you regard as your primary job in Washington today?

ALPHAND: Well, Mr. Murrow, can you come over with us and we will sit down in the next room and I will tell you - please.

MURROW: Thank you.

ALPHAND: I think my job here and my mission really - and it is a big mission - is to keep and to develop this friendship between France and the United States which has existed for two centuries. In fact we were always friends. We were always alive for two centuries and I want-- it is my ambition and my mission to keep this friendship and develop this friendship which existed since the United States was born. I think we have no older allies than the French.

MURROW: The two countries are almost the only two major ones that never fought a war, aren't they?

ALPHAND: That is true.

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ALPHAND: [garbled]

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ALPHAND: Well, Mr. Murrow, can you come over with us and we will sit down in the next room and I will tell you - please.

MURROW: Thank you.

ALPHAND: I think my job here and my mission really - and it is a big mission - is to keep and to develop this friendship between France and the United States which has existed for two centuries. In fact we were always friends. We were always alive for two centuries and I have - ambition and my mission to keep this friendship and develop this friendship which existed since the United States was born. I think we have no other allies than the French.

MURROW: The two countries are also the only two major ones that never fought a war against each other.

ALPHAND: That is true.

MIRROW: Madam Alphand, just how do you help the Ambassador to carry out his mission?

MRS. ALPHAND: Well, I try to be a good--- how do you say menagere?

ALPHAND: Housekeeper.

MRS. ALPHAND: ---housekeeper.

MURROW: Mr. Ambassador, may we talk a little shop for a moment?

ALPHAND: With great pleasure.

MURROW: Do you find your job more difficult because of recent developments in the Middle East?

ALPHAND: There's no doubt that there were some difficulties between our two countries as far as the Middle East policy was concerned but I always said and I always say that those difficulties are not substantial difficulties. They are difficulties of methods, of timing and now I think I am right because I see that the new policies that your great President is developing are really exactly the policy we have in mind, the policy to deter aggression, to give the warning in advance abroad of a big war and I think that is the right and wise policy to follow.

MURROW: Madam Alphand, you spend many hours

MURROW: Madam Alphand, just how do you help the Ambassador to carry out his mission?

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ALPHAND: With great pleasure.

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MURROW: Madam Alphand, you spend many hours

hearing both the French and American viewpoints on many such matters, don't you?

MRS. ALPHAND: Yes, I have, of course, but I don't...]garbled]

MURROW: Madam Alphand, a few moments ago the Ambassador told us that you are redecorating the Embassy... [garbled]

MRS. ALPHAND: [garbled]

ALPHAND: Show the painting to Mr. Murrow.

MRS. ALPHAND: Along this room we have also a new painting... [garbled]

MURROW: ... yes.

ALPHAND: ...it is completely redecorated and I don't know if you can see the color, of course, but they are very ominous colors. Those tables come from New York and I want to show you this painting of Claude, painted by a good friend of us - Henri B- .

MURROW: Oh yes, I know him.

ALPHAND: He has been painting Claude for twenty years and this picture was delivered only yesterday. You see it takes a little time. Well, can we sit?

MURROW: Madam Alphand, that guitar beside you:

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MRS. ALPHAND: [garbled]

ALPHAND: Show the painting to Mr. Murrow.

MRS. ALPHAND: Along this room we have also a modern painting... [garbled]

MURROW: ... Yes.

ALPHAND: ...It is completely redecorated and I don't know if you can see the color, of course, but they are very ominous colors. Those tables come from New York. I want to show you this painting of Canada, painted by a dear friend of us - Henri B-

MURROW: Oh yes, I know him.

ALPHAND: He has been painting there for several years and this picture was delivered only recently. It takes a little time. Well, can we go?

MURROW: Madam Alphand, thank you very much.

That must be yours, isn't it?

MRS. ALPHAND: This is mine - the very whole thing.

MURROW: Just how did you come to take up singing professionally I mean?

MRS. ALPHAND: Well, I sang all my life but I started singing professionally only in New York when my husband left to join General DeGaulle in 1941.

MURROW: Do you remember the first song you ever sang before an audience?

MRS. ALPHAND: Oh yes, certainly, I will never forget it.

MURROW: How did it go?

ALPHAND: Well, I think you can sing it - really it is between us. You can have just a few words, just a few words between you and me... [garbled]

MRS. ALPHAND: My first, Sur le route - On the Highway.

[sings and plays guitar]

MURROW: Thank you very much, Madam Alphand.

Mr. Ambassador, what was your first big diplomatic job?

That must be yours, isn't it?

MRS. ALFRAND: This is mine - the very whole thing.

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MURROW: Do you remember the first song you ever sang before an audience?

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ALFRAND: Well, I think you can safely say - really it is between us. You can have just a few words. Just - words between you and me... [garbled]

MRS. ALFRAND: My first. But is route - Oh [illegible] Highway.

[singe and plays guitar]

MURROW: Thank you very much. Mrs. [illegible] Mr. Ambassador, what was your first [illegible] job?

ALPHAND: It was along time ago. Now, remember, I was 27 years old and I looked very young at that time. I was financial advisor to the Turkish government and when I arrived in Ankara I was met at the station by a very nice gentleman who said to me, "But that is all right, but where is your father?" because the so-called advisor was me but he thought I was too young.

MURROW: Ambassador Alphand, I know many American G.I.'s visited France during the war. Did you have a chance to talk with very many of them?

ALPHAND: I talked to several, yes, but if I may, Mr. Murrow, I want to use this opportunity. I know that a number of them are listening tonight and I want to tell you and my friends two things. First, I want to thank you. I want to thank you for all the sacrifices you did for my country and I want to tell you also that what you did so far away from your shore was done for your country, for the common principles of our two countries and for the freedom of the world.

MURROW: Thank you very much Ambassador Alphand for letting us come and visit you in a little bit of France in the States tonight and thank you, Madam Alphand, for

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MURROW: Thank you very much Ambassador Alphand for letting us come and visit you in Washington and in the States tonight and thank you, Madame Alphand, for

showing us around the Embassy.

MRS. ALPHAND: Good-bye.

MURROW: Good-bye and thank you very much.

ALPHAND: Good-bye.

MURROW: Good night.

We will be back in a moment.

[Commercial]

MURROW: Next week from his Stanford, Connecticut home Jackie Robinson and his family, and from their New York apartment Television and Radio performer Bill Cullen and his wife.

Those are some of the people who made tonight's program possible.

And, now, from PERSON TO PERSON, good night and good luck.

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MRS. ALPHAND: Good-bye.

MURROW: Good-bye and thank you very much.

ALPHAND: Good-bye.

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CBS TELEVISION

PERSON TO PERSON with EDWARD R. MURROW

January 18, 1957 10:30 PM EST

Guests: Bill Cullen, and,

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MURROW: Good evening, I'm Ed Murrow. The name of the program is PERSON TO PERSON. It's all live. There's no film. Tonight we will be visiting first with Bill Cullen and his wife here in New York and then we'll be going on up to Stamford, Connecticut where Jackie Robinson and his family will be waiting for us at his home. We'll be ready to go in exactly thirty seconds.

[Commercial]

MURROW: Bill Cullen has spent half of his 36 years in radio and television. Right now he is working on air for about four and a half hours a day and that is a long day in this business. He's doing a morning radio show and a television show, "The Price is Right," on NBC. He also comes over to CBS once a week for Garry Moore's "I've Got a Secret." Bill started as an announcer in Pittsburgh. Then

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he came to CBS here in New York and for just about ten years now he has been asking or answering questions in public. Bill's wife, Ann, is a former fashion model. She comes from California. Bill and Ann Cullen live on the eleventh floor of this apartment building in New York. They have been here in five rooms facing the East River ever since they were married and that was a little over a year ago. Evening, Bill.

CULLEN: Oh, hi, Ed.

MURROW: Hello, Ann.

MURROW: What are you two doing?

CULLEN: Well, actually I thought while you had all your magnificent equipment up here with your fine lights, which I can't get in the place myself, I would take advantage of them and take some pictures. I'm a camera bug, you know, and I thought I would do what I could.

MURROW: Good. Send us a print, will you?

CULLEN: Sure, I'll be glad to, Ed.

MURROW: Ann, how are you taking to this New York high living?

MRS. CULLEN: I love it, Ed, I really do, including the recent snow. Bill and I have a lot of fun and I love

He came to CBS here in New York and for just about ten years now he has been asking or answering questions in public.

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MURROW: Good. Send us a print, will you?

CULLEN: Sure, I'll be glad to, Ed.

MURROW: Ann. Now are you enjoying so much the high living?

MRS. CULLEN: I love it. We've really had a lot of fun during the recent snow. Bill and I have a lot of fun and I love

the big change. It's so different from Southern California and the theatre allows me, you know-- the whole business--

CULLEN: The whole thing is pretty nice.

MURROW: Bill, you don't have to work tomorrow, do you?

CULLEN: Fortunately for me I don't, Ed. I am one of the lucky ones on Saturdays and Sundays. I get the day off and all I can say is the pleasure is all mine. It's the only two days in the week I get a chance to do any sleeping.

MURROW: Ann, how do you survive Bill's early morning schedule?

MRS. CULLEN: IT's really not too difficult; why I get up about four-fifteen and make coffee, and orange juice and wake Bill about four-thirty.

CULLEN: I sleep late - until four-thirty.

MRS. CULLEN: And when he leaves about five-thirty I'm asleep by five-thirty-five.

CULLEN: Actually, Ed, that's not completely true. During the whole period she never quite wakes up. She's going through the motions. You've heard of a low calorie breakfast, Ed. I get sort of a somnbulistic coffee

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CULLEN: I sleep late - until four-thirty.

MRS. CULLEN: And when he leaves about six-thirty I'm asleep by five-thirty-five.

CULLEN: Actually, Ed, she's not exaggerating time. During the whole period she never quite wakes up. She's going through thermoions. You've seen of a lot calorie breakfast, Ed. I get sore of a sausage-flavor coffee

in the morning. It's done through a sleep-walking process. It's better that I make it myself.

MURROW: Bill Cullen, how do you define the varied work you do on radio and television, or do you?

CULLEN: I don't even try, Ed, because it is difficult and if I work at defining it I think I will deflate my ego. The thing I do is so easy; for instance I play a game on "I've Got a Secret." I tell people the correct time and acquaint them with goings on about New York and on my morning "Pulse" program - "The Price is Right" all I do is act as MC and moderator and just listen to what people say and say a few things back at them - so no lines to rehearse and no acting to do or anything like that which comes right in my acting qualifications - no talent, Ed.

MURROW: It all sounds very simple but I know it isn't.

Ann, what do you do while Bill is busy talking for a living?

MRS. CULLEN: Well, I keep pretty busy around the apartment and enjoy doing that.

CULLEN: She listens, I hope, once in a while.

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MURROW: It all sounds very simple but I know it isn't.

Ann, what do you do while Bill is busy-busy-busy a living?

MRS. CULLEN: Well, I keep practicing golf and enjoyment and enjoy doing that.

CULLEN: She listens. I mean, when I am [illegible]

MRS. CULLEN: All the time. Never miss a show. And, when I get a chance I do a little bit of painting. I studied a few years when I was on the coast and I intend to get back to it here.

CULLEN: She's one of those ones, Ed, who do abstractions, you know.

MURROW: I was just going to ask, what kind of painting?

MRS. CULLEN: Well, actually, I--- you mean what do I work with? I work with casein now which is fun and games.

CULLEN: Go on and show him one. You've got a lot of them. You've got a mess of them in there.

MRS. CULLEN: I've got a mess.

[over-lapping of voices - garbled]

MURROW: What did you say?

CULLEN: I'm sorry, Ed.

MRS. CULLEN: Well, we will pull some of this out. There's one, Ed. This was a lot of fun because Bill and I collaborated on it. He took the picture and I did the painting.

MURROW: Very nice.

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[over-lapping of voices - general]

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MURROW: Very nice.

MRS. CULLEN: A little old tug boat---

CULLEN: That's a boat, Ed. I just thought I would mention that.

MURROW: I can identify it all right.

MRS. CULLEN: Thank you.

CULLEN: Show him the football on top there.

MRS. CULLEN: All right.

MURROW: You didn't make the football, did you?

MRS. CULLEN: No, I didn't. This is part of Bill's life I have here and I will throw it.

CULLEN: You will?

MRS. CULLEN: There you are.

MURROW: We've been betting you couldn't catch it.

CULLEN: Wasn't a bad catch at all, was it, Ed? This football is a pretty important thing to me. It's one of my favorite keepsakes. In "I've Got a Secret," Ed, about eight or nine weeks ago Art Linkletter was on the show and he gave me a loving cup for the most neglected talent on the show and he asked-- he referred to me as "Poor Old Bill" and he asked people to send in things to me and 175 nice people whom I have never gotten a chance to thank properly - thank you - sent me all kinds of nice things and among which was

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was this football inscribed to me - you probably can't read it from where you are, but it says, "To Poor Old Bill from the University of Iowa football team." They are the Big Ten chaps and it's from the team of B- and it's one of my prize possessions.

MURROW: Very nice.

CULLEN: Yes, it is.

MURROW: Bill, tell me, how did you keep busy as a youngster?

CULLEN: Well, Ed, having had polio, I didn't go through the football and baseball that most kids do. I got some of it but my father owned a garage and at a very early age in the garage I learned to drive like when I was thirteen and raced in the midget auto races when I was about seventeen and in order to get back another year or so when I was sixteen I learned to fly and was doing quite a bit of flying. I had earned quite a few hours along about this time.

MURROW: Ann, have you ever flown with Bill?

MRS. CULLEN: Yes. As a matter of fact when I first came to New York Bill was very anxious to show me around Manhattan and so we went to the airport and got in a

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MURROW: Ann, have you ever flown with Bill?

MRS. CULLEN: Yes. As a matter of fact when I first came to New York Bill was very anxious to show around Manhattan and so we went to the airport and

little Bonanza and he took me on a wonderful tour of Manhattan and it was a nice, clear day.

CULLEN: You could see Catalina, Ed.

MRS. CULLEN: And when we came back for a landing and of course Bill can explain it a little better because there were wind problems and traffic problems and we had---

CULLEN: --part of the time I was upside down, Ed.

MRS. CULLEN: We came screaming in at an angle like this and Bill turns to me and said, "You know I have't landed one of these in about a year and a half."

MURROW: Very encouraging.

CULLEN: Ed, she turned the most beautiful shade of chartreuse you've seen in a long time, Ed. It was great.

MURROW: Bill, do you ever have any time for flying now?

CULLEN: Not as much as I would like to, Ed, with the schedule, working, sleeping, or going out and trying to find some diversion I do get a chance occasionally to fly on a week-end but most of it, actually it is one of the reasons we are in this apartment, right on the East River. You can

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probably hear the boats out there. I'll show you. From here, from our window we get a real magnificent view, looking straight East from our apartment. You get a sensational look at LaGuardia airport, directly over the Triborough Bridge - that's LaGuardia, Ed, under the full of the moon[?] Then looking down towards Astoria and Brooklyn and Welfare Island, down to about 85th Street, or 82nd Street, there is an apartment building... and there is Carl Schurz Park, Gracie Mansion. That is the FDR Drive down there. You probably see the cars. There is the FDR Drive right at 90th Street, where it comes close to East End Avenue and right now that thing you see there is something near and dear to my heart because that is the fire boat "Thomas Willett" and I have been associated with these fellows for sometime and I see them out there right now.

MURROW: You think they are watching you now through the window?

CULLEN: I'm pretty sure they are, Ed, because you can see them. They are watching the window from where they are and they knew before that we were going to be on the air. I have worked with them before on my "Pulse" program in the morning. I'll tell you what, fellows on the "Willett'

down there, if you can hear me, would you give me a blast on that very quiet whistle of yours.

[whistle blows in distance]

MURROW: Beautifully done.

CULLEN: That was in the key of B-flat. I guess that answers our question, Ed.

MURROW: It certainly does. Thank you very much, the men on the fire boat. I think we ought to come down and visit you some night on the fire boat and if you can hear me now will you give us a couple of toots on the whistle.

[whistle blows in distance]

MURROW: We'll be coming. We'll have a whole covey of fire boats around there soon, Bill.

CULLEN: I'm glad I wasn't in bed when that one went off.

MURROW: Bill, it looks as if you two have all the elements of a Mr. and Mrs. show right here in your apartment.

CULLEN: Yes, Ed, we have got the Mr. and we have got the Mrs. and we have got the apartment and if anyone wants to sponsor it well, we are available, aren't we?

MRS. CULLEN: Certainly.

CULLEN: I'll do the talking.

MURROW: Ann, have you had any radio or television experience.

MRS. CULLEN: Experience, yes, I appeared with Bill on "I've Got a Secret" show.

CULLEN: Yes, she did.

MRS. CULLEN: The typical American housewife.

CULLEN: You should have seen the letters we got on that one, Ed.

MRS. CULLEN: No one seemed to believe us.

MURROW: I can understand that.

CULLEN: I can too, very typical.

MRS. CULLEN: Well, I do get up at four-thirty.

CULLEN: And make some coffee. Actually she was on a show out on the coast on the Lux Summer Theatre. She had this one part. I just thought I would tell it. She worked very hard on her lines. She rehearsed and I even tried to help her. I am not much help because I can't read lines but she went through the whole play and I listened to her and don't know whether she did well or not. She did her lines but she did them so quietly no one in the whole coast

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CULLEN: And made coffee. Anyway, she was on a show out on the coast on the 1st August and had this one part. I just thought I could. She worked very hard on her lines. She rehearsed and toiled to help her. I am not [illegible] lines but she went through the whole [illegible] her and don't know whether she [illegible] lines but she did them so quickly [illegible]

[illegible] ad

[illegible] tened to

[illegible] She did her

[illegible] the whole coast

to coast network heard a word she said but she looked good.

MRS. CULLEN: That's not right.

CULLEN: And she got a pay check too. I saw her when she got it.

MRS. CULLEN: Yes, I did.

CULLEN: Which she immediately signed over to herself.

MURROW: Is that her habit?

CULLEN: Signing pay checks over to herself? Yes, just about, I'd say, Ed, yes. No, Ed, that's not true. We sort of share everything. I make it and Ann spends it.

MRS. CULLEN: That's right, very nice arrangement.

MURROW: Bill Cullen, you've been to a lot of places in this business of radio and television. Where would you like to go?

CULLEN: You mean as far as careerwise is concerned, Ed?

MURROW: Yes.

CULLEN: Well, gee, I don't think anywhere but where I am. I've got an easy job and oftentimes when things look blackest I say, where else could you do such pleasant

to coast network heard a word she said but she looked good.

MRS. CULLEN: That's not right.

CULLEN: And she got a pay check too. [illegible] when she got it.

MRS. CULLEN: Yes, I did.

CULLEN: Which she immediately signed over to herself.

MURROW: Is that her habit?

CULLEN: Signing her checks over to herself?

Yes, just about. I'd say, so, yes. No, it's [illegible]. We sort of share everything. I take it and [illegible] it.

MRS. CULLEN: That's right, very nice [illegible] ment.

MURROW: Bill Cullen, you've been [illegible] places in this business of radio and television. What would you like to say?

CULLEN: You mean [illegible] earned. Sad?

MURROW: Yes.

CULLEN: Well, yes, I don't [illegible] where I am. I've written [illegible] look [illegible] I say, which [illegible]

work - and I mean this sincerely - the work is so easy and so pleasant and I make a real good living. I do both of those things. I'm happy. I never want to get to the top because I think the drop's too far. I don't want to get to the bottom because the climb's too far. Well, if I could just stay-- well, where I am, for the balance of my career - I mean this sincerely - I'm very happy, I'm pleased with things just as they are, Ed.

MURROW: Well, Bill you spent a lot of time ad libbing and with a wide variety of people. What is the most embarrassing thing that ever happened to you?

CULLEN: Actually, Ed, the few times I've drawn a blank. I've a habit of forgetting names. Once, on, "I've Got a Secret" I called-- I addressed Judith Anderson as Agnes Morehead, or Agnes Morehead as Judith Anderson. I was terribly embarrassed and another time on a show out on the coast called "Face to Face" I referrrd to Ronald Reagan as Phil Reagan and I want to apologize to all four of those people right now. Once in a while I do forget names. I really do, George.

MURROW: Thank you, very much, Peter.

Good night, Bill.

CULLEN: Good night, Ed. It's been a pleasure speaking with you.

MURROW: Good night, Ann.

MRS. CULLEN: Good night.

MURROW: Thank you very much indeed and good night to the men on the fire boat as well. Good night.

MRS. CULLEN: Good night.

CULLEN: Good night.

MURROW: Thank you, very much.

In just a moment we'll take you for a visit with Jackie Robinson and his family at Stamford, Connecticut.

[Commercial]

CBS TELEVISION

PERSON TO PERSON with EDWARD R. MURROW

January 18, 1957 10:30 PM EST

Guests: Bill Cullen, and,

Jackie Robinson.

MURROW: Jack Roosevelt Robinson is now a business man, a vice president in charge of personnel for The Chock Full O' Nuts Coffee and Restaurant chain. He used to play baseball. He was pretty good at it. In fact he was one of the most exciting and at times controversial persons that sport ever knew. He was a natural athlete, worked his way through UCLA where he starred in football, basket ball and track. He spent 31 months as an officer in the last war, then started on a long and successful career in organized baseball.

Jack, his wife Ray, and their three children live in this home they built about two years ago outside Stamford, Connecticut. They have five acres and so far none of it planted with coffee beans. Evening, Jack.

ROBINSON: Hi, Ed.

MURROW: You look very much at peace with the world tonight.

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Jackie Robinson.

MURROW: Jack Roosevelt Robinson is now a business man, a vice president in charge of personnel for The Chock Full O' Nuts Coffee and Restaurant chain. He used to play baseball. He was pretty good at it. In fact he was one of the most exciting and at times controversial persons that sport ever knew. He was a natural athlete. Worked his way through UCLA where he starred in football, basketball and track. He spent 32 months as an officer in the last war. He started on a long and successful career in organized baseball.

Jack, his wife Rae, and their three children live in this home they built above two lakes in Stamford, Connecticut. They have five acres and an orchard and are planted with coffee beans. Evening, Jack.

ROBINSON: Hi, Ed.

MURROW: You look very, very at home, as you would tonight.

ROBINSON: I am very much so, Ed. I feel wonderful.

MURROW: Do you find the same fascination about a burning fire that I do?

ROBINSON: I do, Ed, especially in this real cold weather we are having now.

MURROW: Have you got much snow tonight?

ROBINSON: Well, we have quite a bit out here but it is mostly real cold.

MURROW: Jack, now that you are in the coffee and restaurant business it may not be very discreet of me to ask you this, but I will try it any way, are you a coffee drinker?

ROBINSON: I wasn't, Ed, until about 6 weeks ago. As a matter of fact I was over at the coffee factory of Chock Full O' Nuts when I took my first cup of coffee - Marty Stone and I - Marty took me on a tour there and after drinking tnis coffee I looked at him and said, " Mmm, this is pretty good," and we have been drinking it ever since.

MURROW: Well, having this new house will also keep you busy too, I'm sure. How is it coming along?

ROBINSON: Very well, Ed. I have quite a bit of

ROBINSON: I am very much so, Ed. I feel wonderful.

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ROBINSON: I wasn't, Ed, until about [illegible] ago. As a matter of fact I was over at the coffee [illegible] Chuck Hill o' Nuts when I took my first cup of [illegible] Marty Stone and I - Marty took me on a tour [illegible] drinking this coffee I looked at him and [illegible] is pretty good." and we have been drinking [illegible]

MURROW: Well, having this new product [illegible] keep you busy too, I'm sure. How is it [illegible]

ROBINSON: Very, well, Ed. I have [illegible]

work to do outside but inside we are coming along all right. Right here, as you can see, is something that we just completed very shortly - my trophy room and the inside of the house, I would say, is almost finished but we do have work to do outside.

MURROW: Jack, which of those trophies do you think will mean most to you, oh, say twenty years from now?

ROBINSON: Well, Ed, I am very proud of all my trophies but I think the things I will remember most will be the Two Friends Award [?] given to me by the Urban League and Mr. Rickey-- given to him also, and this one here I got it just a short time ago, from the National Association for the Advancement of Colored People. These are the medals I am most proud of although I like all of them.

MURROW: You devote a lot of time to the National Association for the Advancement of Colored People, don't you, Jack?

ROBINSON: I do. As a matter of fact, come Sunday I am going on a tour for them. This is a real fine organization, in my opinion. They do a tremendous job for all of the people here in this country and I feel now that I do have a little bit more time since I retired from base-

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ball that I should devote time to an organization that has done so much, in my opinion, for our country and that is why I am going to go on this tour for the NAACP.

MURROW: Well, Jackie, when you are home I imagine Mrs. Robinson must have a few projects and chores for you to do, hasn't she?

ROBINSON: Yes, she has a lot of them, Ed, but to tell you the truth I don't do too much around the house. I am not too handy, therefore, I try to get other people to do it for me and as you see here, this is my game room, a really fine room, in my opinion. The kids come in and play ping pong and they play pool and have a lot of fun, and this rock is one of my prize possessions. It was built right into the house and we love it and we think we can do a lot with it. The kids, as I say, enjoy the room and this here is something that has just been completed too and I think it is going to be very nice. It's a little soda bar and here is my oldest son, Jackie.

MURROW: Hello, Jackie. How are you tonight?

JACKIE: Hello, Mr. Murrow.

MURROW: Would you like to make me a soda at that fine new bar?

but that I should devote time to an organization that has done so much, in my opinion, for our country and that is why I am going to go on this tour for the MAYOR.

MURROW: Well, Jackie, when you are home I imagine Mrs. Robinson must have a few projects and things for you to do, hasn't she?

ROBINSON: Yes, she has a lot of them. Let me tell you the truth I don't do too much around the house. I am not too handy, therefore, I try to get other people to do it for me and as you see here, this is my game room, a really fine room, in my opinion. The kids come in and play ping pong and they play pool and have a lot of fun, and this rock is one of my prize possessions. It was built right into the house and we love it and we think we got a lot with it. The kids, as I say, enjoy the room and it is something that has just been completed too and it is going to be very nice. Let's take a little look and here is my oldest son, Jackie.

MURROW: Hello, Jackie. You are a [illegible]

JACKIE: Hello, Mr. Murrow.

MURROW: Would you like to make a [illegible] that time new but?

JACKIE: I'd like to, Mr. Murrow, but I can't right now because the soda fountain isn't operating.

MURROW: When it is operating I imagine all of your pals will congregate, won't they?

JACKIE: Yes. I am looking forward to having my friends at school to come in and have sodas with me.

MURROW: Well, it is certainly a great room for kids. Young Jackie, where are your sister and brother?

JACKIE: They are upstairs.

MURROW: Shall we go up and see them?

ROBINSON: What do you say, Jackie, we do go upstairs.

JACKIE: All right.

MURROW: Jack, your boy looks as though he may be baseball material. Would you have any objection to that?

ROBINSON: Oh, I would love it if he did go into baseball. As a matter of fact we would want him to go into baseball if he could, but we are thinking about his education first. We are not trying to push him into baseball. We believe that the thousands of youngsters that want to play baseball that only about some four hundred will be able to make the major leagues though, so, therefore, we want our

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MURROW: When it is operating I imagine all of your pals will congregate, won't they?

JACKIE: Yes. I am looking forward to having friends at school to come in and have sodas with me.

MURROW: Well, it is certainly a great idea, kids. Young Jackie, where are your sisters and brothers?

JACKIE: They are upstairs.

MURROW: Shall we go up and see them?

ROBINSON: What do you say, Jackie, we do a few stairs.

JACKIE: All right.

MURROW: Jack, your boy looks as if he could be baseball material. Would you mind asking him to come down?

ROBINSON: Oh, I would love to. As a matter of fact we would have him play baseball if he could, but we are trying to keep him from doing that. We are not trying to keep it from him. We believe that the thousands of youngsters who play baseball that only some can be professional to make the major leagues enough, so we encourage

boy to be prepared for another career just in case he can't make it in baseball. But even though we would love for him to play baseball we want him to be prepared for something else. So, therefore, we are pushing his school work more than baseball.

Ed, you remember Ray.

MURROW: Yes, good evening, Mrs. Robinson.

MRS. ROBINSON: Hello, Ed.

MURROW: How are you?

MRS. ROBINSON: Just fine, thank you.

ROBINSON: And my daughter Sharon.

SHARON: Hello, Mr. Murrow.

MURROW: Hello, Sharon, how are you?

SHARON: Fine.

ROBINSON: And there is David over there.

DAVID: Hello, Mr. Murrow.

MURROW: Hello, Mr. David, how are you?

DAVID: Fine.

MURROW: Good. You are staying up a little late tonight.

DAVID: I know I am.

MURROW: Are you enjoying it?

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Ed, you remember Ray.

MURROW: Yes, Good evening, Mrs. Robinson.

MRS. ROBINSON: Hello, Ed.

MURROW: How are you?

MRS. ROBINSON: Just fine, thank you.

ROBINSON: And my daughter Sharon.

SHARON: Hello, Mr. Murrow.

MURROW: Hello, Sharon. How are you?

SHARON: Fine.

ROBINSON: And there is David over there.

DAVID: Hello, Mr. Murrow.

MURROW: Hello, Mr. David. How are you?

DAVID: Fine.

MURROW: Good. You are starting on Little League tonight.

DAVID: I know I am.

MURROW: Are you enjoying it?

DAVID: Uh huh.

MURROW: Ray, I don't suppose I have to ask you how you feel about the prospect of having Jack home now, a little bit.

MRS. ROBINSON: No, Ed, I have been watching Jack compete in sports, I think since 1940, and I am sure I will miss some of the thrills and excitement of that life but we are looking forward to some of the things that people take for granted such as summer vacations and wonderful week-ends and days we can spend together with Jack. I think that will more than compensate us for the lack of the extra thrill.

MURROW: But occasionally he will probably be off on Sunday playing golf now, don't you think?

MRS. ROBINSON: I am afraid that is what he is counting on.

MURROW: Sharon, you must be having a lot of fun with all that snow up there in Connecticut. Have you had your Daddy sleigh riding yet?

SHARON: No, but I would like to go on Sunday.

MURROW: Do you think he will take you?

SHARON: Yes.

MURROW: David?

DAVID: Uh huh.

MURROW: Ray, I don't suppose I have to ask you how you feel about the prospect of having Jack home now, a little bit.

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MRS. ROBINSON: I am afraid that is what he is counting on.

MURROW: Sharon, you must be having a lot of with all that show up there in Connecticut. Have you your Dad's alarm ringing yet?

SHARON: No. You know I have to be on the

MURROW: Do you think he will mind

SHARON: Yes.

MURROW: Davis.

DAVID: What.

MURROW: Do you know how to skate?

DAVID: Yes, I skate in my back yard.

MURROW: Oh, you do. Do you fall down very much?

DAVID: No.

MURROW: David, where do you go to school?

DAVID: Nursery.

MURROW: Nursery?

DAVID: Uh huh.

MURROW: Do you like it?

DAVID: Yes.

MURROW: What do you do in school?

DAVID: Well... I play and color and play with small trucks and---

MURROW: Sounds to me as though you just play at that school. Is that right?

DAVID: No.

MURROW: What?

DAVID: No, sometimes we eat.

MURROW: Sometimes you eat. That's the kind of school---

DAVID: Work and eat.

DAVID: What.

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DAVID: No.

MURROW: What?

DAVID: No, sometimes we skate.

MURROW: Sometimes you skate. Well, what do in school---

DAVID: Work and eat.

MURROW: That's the kind of school to have - work and eat.

DAVID: And play.

MURROW: Ray, are the children baseball fans?

MRS. ROBINSON: No, I think Jackie is the only rabid Dodger fan. In fact the trade didn't affect his loyalty to the team and I'd like to give you one little example of how blazé David and Sharon can be. Sharon had a little friend visiting her during the summer and the friend said, Daddy broke a record, darling-- Daddy broke a record, and Sharon came back into the kitchen with tears in her eyes and said, "do you mean he broke our new Davey Crockett record?"

MURROW: So you weren't very much interested in baseball, Sharon, is that right?

SHARON: Yes.

MURROW: Young Jackie, what position are you going to play in the Little League?

JACKIE: Well, I hope to play first base.

MURROW: First base. Mrs. Robinson, on that trip you made to Japan with the Dodgers, did you spend all of Jackie's World Series money on Oriental treasures?

MURROW: That's the kind of school to have - work and eat.

DAVID: And play.

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MURROW: First base. Mrs. Robinson, on behalf of you made to Japan with the Dodgers, did you spend it o Jackie's World Series money on oriental souvenirs?

MRS. ROBINSON: Not quite all. I think if I had stayed one more week I might have made it but I did buy a few lovely things and I would like to show them to you.

MURROW: Good.

MRS. ROBINSON: This is a silk screen that has been hand painted and quite lovely.

MURROW: Beautiful.

MRS. ROBONSON: And this is a bronze vase, an old one, and this is an example of their Cloisonné ware.

MURROW: Mmm.

MRS. ROBINSON: Which is quite nice.

MURROW: What color is it?

MRS. ROBINSON: It is a lovely green with blossoms in pink and white. This is a teak wood chest that just arrived yesterday. We got this from Hong Kong.

MURROW: It's beautiful. Your house looks lovely. You weren't an art student by any chance, were you, or an interior decorator, or something like that?

MRS. ROBINSON: No, actually I took nursing at the University of California Hospital and I must say that the nursing has stood me in good stead with my family.

MURROW: Well, they certainly look as though

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MURROW: Well, they certainly look as though

they were well taken care of.

MRS. ROBINSON: I think they are and, of course, we all enjoy lovely things and some the decorations comes naturally.

MURROW: Jack, you have a beautiful home and a wonderful family and a good measure of security now, but it wasn't always like this, was it?

ROBINSON: It certainly wasn't, Ed. I remember when I was just a kid and my mother supporting five children of her own-- a niece, her sixth. Her sister died when the niece was very, very young. Therefore, she had to support six children alone and she did such a wonderful job, Ed, that we feel very, very proud of our mother, but there were many, many days when she would have to go to work before we got out of bed; she would come home late in the evening and all through the day, Ed, we wouldn't have anything to eat in the house and, therefore, it gave us a wonderful chance to get in the street. I say a wonderful chance-- it was a chance to get out in the street and get into difficulty. We were as near delinquent as anyone could possibly be and we were very, very thankful out in Pasadena we had people that were interested in us and they directed and guided us,

they were well taken care of.

MRS. ROBINSON: I think they are and, of course, we all enjoy lovely things and some the decorations come naturally.

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so that we could become better and useful citizens. We are very happy for that.

MURROW: Jack, I have heard you frequently refer to baseball as a business. How much of it was business and how much was fun?

ROBINSON: Well, Ed, my first years in baseball I considered very, very-- a lot of fun, I mean. I will put it that way. I enjoyed every day of it, the different innings, something new was happening. Every day we ran into a different situation so I anticipated playing baseball every day. Then the last four or five years in baseball my legs started to ache and it got tougher and tougher to get into shape and it became more and more of a business, a business that I liked, Ed, but it was tough, but when I got to be 38 and I had this wonderful proposition from Chock Full O' Nuts I had to take it so that I could get the security that I needed for this family of mine and we are all very happy about it.

MURROW: Jack, I have heard it said that you are not averse to giving advice on occasion, to umpires and ball players and that sort of thing. What is the best advice you ever received?

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ROBINSON: Well, Ed, I think the best advice I ever received came from a really wonderful man, Mr. B-Rickey. It happened the first time I met him in his office in New York and I will never forget it. I walked into his office. Maybe it is best if I try to illustrate by showing exactly what he did. I walked in his office and he told me to sit down. He had an unlighted cigar in his left hand. He took a match out and, Ed, it was a funny tning, he lit it, and he held it here, and he continued to just stare at me, didn't say a word, just continued to look and finally the match burned down closer to his finger and he felt the heat of the flame; he was still holding the cigar. He flicked it out and he said, "Jack, you have a girl," and I was taken aback and I said, "Well, I think so, Mr. Rickey. I have been playing baseball all summer and I hope so anyway," and Mr. Rickey said, "Marry her," and I looked at him kind of funny but I took his advice and I think it was the best advice anyone could have given me because I think I have something here that no one can take-- that no one can touch. It's a wonderful relationship.

MURROW: That was wise advice from a wise man. Don't you think it was good advice, David?

ROBINSON: Well, Ed, I think the best advice I ever received came from a really wonderful man, Mr. B. Rickey. It happened the first time I met him in his office in New York and I will never forget it. I walked into his office. Maybe it is best if I try to illustrate by showing exactly what he did. I walked in his office and he told me to sit down. He had an unlighted cigar in his left hand. He took a match out and, Ed, it was a funny thing, he lit it, and he held it here, and he continued to just stare at me, didn't say a word, just continued to look and finally the match burned down closer to his finger and he felt the heat of the flame; he was still holding the cigar. He flicked it out and he said, "Jack, you have a bird," and I was taken aback and I said, "Well, I think so, Mr. Rickey. I have been playing baseball all summer and I hope to anyway" and Mr. Rickey said, "Marry her," and I looked at him kind of funny but I took his advice and I think it was the best advice anyone could have given me because I think I have something here that no one can take -- that no one can touch. It's a wonderful relationship.

MURROW: That was wise advice from a wise man. Don't you think it was good advice, Larry?

DAVID: Yes.

MURROW: What about you, Sharon?

SHARON: Yes.

MURROW: Jackie?

JACKIE: Yes.

MURROW: Jack, in the past couple of days I have been wondering about that old phrase, "quicker than you can say Jack Robinson." You didn't originate it, did you?

ROBINSON: I don't know where it came from, Ed. There are many times that people ask me about it but I say I don't know where it came from at all.

MURROW: Ray?

MRS. ROBINSON: Yes.

MURROW: Did you ever worry at all when you were watching Jackie competing when there was bodily contact and so forth?

MRS. ROBINSON: No, I don't think-- actually I don't think I did because I saw him play football and I saw him take pretty good care of himself and other people at the same time. The only thing that worried me was when he would get on base and I was afraid he was going to steal and then I would have to close my eyes.

DAVID: Yes.

MURROW: What about you, Sharon?

SHARON: Yes.

MURROW: Jackie?

JACKIE: Yes.

MURROW: Jack, in the past couple of days I have been wondering about that old phrase, "quicker than you can say Jack Robinson." You didn't originate it, did you?

ROBINSON: I don't know where it came from.

There are many times that people ask me about it but I don't know where it came from at all.

MURROW: Mary?

MRS. ROBINSON: Yes.

MURROW: Did you ever worry at all when you were watching Jackie competing when there was nobody around to do so?

MRS. ROBINSON: No. I don't think -- I don't think I did because I saw his play for years. I knew he was pretty good because I knew his mother and father. The only thing that worried me was when he got on base and I realized he was going -- I would have to close my eyes.

MURROW: At least you won't have to worry about that sort of thing when he is on the golf course, will you?

MRS. ROBINSON: Oh, Ed, I think you are starting something in this family.

MURROW: Well, Ray, thank you very much for letting us come and visit you tonight.

MRS. ROBINSON: Thank you, it has been a great pleasure for us to have you.

MURROW: And, Jackie, much luck in your new job.

ROBINSON: Thank you very much, Ed. Thanks for coming here tonight. We appreciate it.

MURROW: Thank you very much, and Jackie, good night and have a lot of fun with that soda fountain.

JACKIE: Thank you.

MURROW: David, you eat a lot and play a lot at school, will you?

DAVID: Thank you.

MURROW: Sharon?

SHARON: Yes.

MURROW: Good night.

SHARON: Good night.

MURROW: At least you won't have to worry about that sort of thing when he is on the golf course, will you?

MRS. ROBINSON: Oh, Ed, I think you are searching something in this family.

MURROW: Well, Mary, thank you very much for just to come and visit you tonight.

MRS. ROBINSON: Thank you, it has been a great pleasure for us to have you.

MURROW: And, Jackie, much luck in your new job.

ROBINSON: Thank you very much, Ed. Thanks for coming here tonight. We appreciate it.

MURROW: Thank you very much, and Jackie, good luck and have a lot of fun with that soda fountain.

JACKIE: Thank you.

MURROW: Gavin, you ask a lot you play a lot of school, will you?

GAVIN: Thank you.

MURROW: Sharon?

SHARON: Yes.

MURROW: Good night.

SHARON: Good night.

MURROW: Have a good time with your sled.

SHARON: Okay.

MURROW: Thank you, again, all of you, for letting us come. Good night.

MRS. ROBINSON: Good night.

MURROW: Good night. We'll be back in a moment.

[Commercial]

MURROW: Next week, we will be visiting former Senator Herbert H. Lehman and his wife, and Actor Paul Douglas and his wife actress Jane Sterling.

There are some of tne people that made tonight's program possible.

And, now, from PERSON TO PERSON, good night and good luck.

MURROW: Have a good time with your plays.

SHARON: Okay.

MURROW: Thank you, again, all of you, for letting us come. Good night.

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January 25, 1957 10:30 PM EST.

Guests: Paul Douglas and Jan Sterling;

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MURROW: Good evening. I'm Ed Murrow. The name of the program is PERSON TO PERSON. It's all live; there's no film. Tonight we'll be visiting first with actor Paul Douglas, his wife actress Jan Sterling, and their family, and then we'll drop in on former Senator Herbert H. Lehman and Mrs. Lehman who are waiting for us at home. We'll be ready to go in exactly thirty seconds.

[Commercial]

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role was a starring one in BORN YESTERDAY. He's now rehearsing in a new play called HOLE IN THE HEAD. Paul's wife, Jan Sterling, is pretty fair when it comes to acting too, both on the stage and in the movies. Her performance in THE HIGH AND MIGHTY brought her an Academy award nomination in 1954. Jan and Paul Douglas share their time between New York and Hollywood. Right now they are here in New York for obvious reasons, the reason being work. This is where they are living, that small house with the balcony, only a few steps from the East River in Manhattan. Evening, Paul.

DOUGLAS: Hello, Ed.

MURROW: I see some trunks there. You're not planning to get out of town before the show opens, are you?

DOUGLAS: If I don't get out of town before it opens it won't open. You know we have to be in Wilmington Wednesday week where we open HOLE IN THE HEAD and we will live like gypsies as you can see.

MURROW: How are the rehearsals going, Paul?

DOUGLAS: Well, in modesty, I will say very well because we are blessed with a wonderful script by Arnold S- a great director Garson K- and a marvellous caste.

MURROW: So it has to be good.

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DOUGLAS: I hope so. As a matter of fact I can say this, Ed. Some of the publicity guys have money in it so that is a fairly good sign.

MURROW: That proves it.

DOUGLAS: I'd think so.

MURROW: Paul, there's nothing personal about the title HOLE IN THE HEAD, is there?

DOUGLAS: Well, I am beginning to think there might be. I have been trying to learn my lines for three weeks and they keep pouring out some place, so there must be a hole.

MURROW: Paul, I suppose unpacking that trunk is just about the hardest work you've done in a long time, isn't it?

DOUGLAS: Well, it would be if I had to do it alone, but I have the most wonderful assistant in the world; my daughter flew in from California to help me do all this. Maggie Douglas. Maggie, I want you to come here and say hello to Mr. Murrow.

MAGGIE: Hello, Mr. Murrow.

MURROW: Good evening, Maggie. You having a good time in New York ?

DOUGLAS: I hope so. As a matter of fact I can say this, Ed. Some of the publicity guys have money in it so that is a fairly good sign.

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MAGGIE: Hello, Mr. Murrow.

MURROW: Good evening, Maggie. You are having a good time in New York?

MAGGIE: Oh, I'm having a wonderful time. Last night we saw LITTLE ABNER, and I saw AROUND THE WORLD IN 80 DAYS.

DOUGLAS: Who's in that?

MAGGIE: Mr. Murrow.

MURROW: A big part of that, yes. Maggie, what school do you go to?

MAGGIE: I got to Sacred Heart Academy... in Pasadena, California.

MURROW: Now what do you suppose your friends at school are doing tonight?

MAGGIE: I guess a lot of them are at home and some of them watching the movies and some of them are watching me.

MURROW: Ah. Would you like to say hello to any of your friends out there?

MAGGIE: Okay. [garbled [] ... Sister Christina and Kitty and Sherry and Clare.

DOUGLAS: Now, wait a minute, aren't you going to say hello to your Mommy?

MAGGIE: Hello, Mommy.

MURROW: How many students do you have in your

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MURROW: Ah. Would you like to say hello to any of your friends one there?

MAGGIE: Okay. [garbled] ... sister Christina and Kitty and Sherry and Clare.

DOUGLAS: Now, wait a minute, aren't you going to say hello to your Mommy?

MAGGIE: Hello, Mommy.

MURROW: How many students do you have in your

academy, about 200?

MAGGIE: About that.

DOUGLAS: We only have about twelve to fifteen minutes.

MAGGIE: Okay.

MURROW: I noticed no greetings to any boys.

MAGGIE: No.

MURROW: But that's probably too intimate and personal, isn't it?

MAGGIE: Yes.

[indistinct voices]

DOUGLAS: Maggie, I want to go upstairs and talk to Jan a moment and you sort of get up and go to bed, you know. You're not that old. All right sweetheart.

MURROW: Good night, Maggie.

MAGGIE: Good night, Mr. Murrow.

MURROW: Good night.

DOUGLAS: She's pretty wonderful for her age and I'm not going to tell it.

MURROW: Good. Paul, when a play is in rehearsal you must be something of a stranger around the house, aren't you?

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MURROW: Good night.

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MURROW: Good. Paul, when a play is so-- nearsal you must be something of a stranger around the house, aren't you?

DOUGLAS: Well, I guess comparatively. I'm here in the morning when everything is happening but we rehearse you know from eleven--- from three in the afternoon to eleven at night and I find that is a pretty good hour for rehearsing a play.

MURROW: Well, I've heard that Douglas has some rather unusual habits-- working habits that is. Why three to eleven?

DOUGLAS: Well, in the first place it sort of precludes the possibility of doing anything else. There are no distractions. You can sleep enough in the morning, have enough time to study and then you really go to work and the whole afternoon and evening is devoted to what you should be doing, which is work and also psychologically it is valuable in that we simulate the actual hours which we would be working in the theatre.

MURROW: Oh yes. Paul, with the hours you are keeping, how does Jan take to this schedule?

DOUGLAS: Well, she was on it herself not so long ago as you know and we are both inthe same business, a couple of gypsies more or less, and she sort of takes to it very well. Shall we go up and see her again?

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MURROW: Let's do that.

DOUGLAS: Before we leave, Ed, I want you to, if I may say this to you-- this beautifully ordered room you see is our dining room. Of course we eat in the kitchen and we feel actors who are eating are lucky no matter where it is.

MURROW: Paul, you made the switch from sports announcer to actor all in one big jump. How did something like this happen?

DOUGLAS: Well, Ed, in my case it was rather curious and interesting. Garson K- was discussing the casting of BORN YESTERDAY with his wife Ruth Gordon and he said, "If I could only get a loud mouthed guy like Paul Douglas," and Ruth Gordon said, "Well, I have an idea but maybe it's too simple. Why don't you get Paul Douglas," and that is exactly how it happened.

Well, look-it who's here. Hi.

MRS. DOUGLAS: Hi, Hon.

[indistinct voices]

MRS. DOUGLAS: Hello, Ed.

MURROW: Hello, Jan.

MRS. DOUGLAS: I want you to meet Adams Douglas.

MURROW: How are you Adams Douglas.

MURROW: Let's do that.

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MRS. DOUGLAS: Hi, Hon.

[Indistinct voices]

MRS. DOUGLAS: Hello, Ed.

MURROW: Hello, Jan.

MRS. DOUGLAS: I want you to meet Adam Douglas.

MURROW: How are you Adam Douglas.

MRS. DOUGLAS: This is Mr. Murrow.
MURROW: Hello, Adams.

MRS. DOUGLAS: You can hear that he is getting into everything and I've been keeping him away. He is now breaking up cigarettes all over the place which are usually no, no, no for him.

MURROW: How old is Adams?

MRS. DOUGLAS: He's 15 months.

MURROW: What a name for a president - Adams Douglas.

MRS. DOUGLAS: Republican and Democratic.

MURROW: Well, I suppose he won't be on stage, oh, for at least another couple of years, will he?

MRS. DOUGLAS: Well, as a matter of fact he doesn't like it too much now. As a matter of fact he had--- here, I don't want him to get in the cables... [garbled] He has been on television before, when he wasn't this way. He just got a little baby food for that and he gave somebody the apple sauce for commission... [garbled]

MURROW: He's got his eye on that camera now.

[indistinct voices]

DOUGLAS: Big boy.

MRS. DOUGLAS: This is Mr. Murrow.

MURROW: Hello, Adams.

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MRS. DOUGLAS: Well, as a matter of fact he doesn't like it too much now. As a matter of fact he ---- here, I don't want him to get in the cabins... [giggles] He has been on television before, when he wasn't this big. He just got a little baby food for that and he gave no[illegible] the apple sauce for consideration... [giggles]

MURROW: He's got his eye on that camera now.

[indistinct voices]

DOUGLAS: Big boy.

MURROW: Jan?

MRS. DOUGLAS: Yes.

MURROW: Have you and Paul ever thought of acting together as a team?

MRS. DOUGLAS: Well, as a matter of fact people have asked us to but we feel that we should remain separate identities. You know we sort of get completely classed together.

DOUGLAS: Well, actually we did do two weeks of BORN YESTERDAY, one in Palm Beach and one in Bermuda. It was a very pleasurable experience and a very enlightening one and I guess that's why we don't team up.

MRS. DOUGLAS: Also we get furious at each other which is the real reason.

MURROW: Well, I suppose at home it's all just one big team. Is that right?

MRS. DOUGLAS: Yes, except we keep electing new captains every day.

DOUGLAS: And the captain always turns out to be "Mr" Sterling.

MRS. DOUGLAS: Oh, that will be the day.

MURROW: I think the captain is Adams myself.

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MURROW: I think the captain is a game meek.

MRS. DOUGLAS: He is, oh, absolutely.

MURROW: Jan, Paul has played some pretty tough roles in the movies. Is he that way at home?

MRS. DOUGLAS: Well, Ed--

DOUGLAS: [garbled]

MURROW: Quiet, Paul.

MRS. DOUGLAS: All I can say, my husband is a wonderful actor. You can take that...

DOUGLAS: Well, that coming out of the little girl [?]

MRS. DOUGLAS: [garbled]

MURROW: Paul, I like your house very much-- what we've seen of it. How did you come across it?

DOUGLAS: Well, Ed, actually---

MRS. DOUGLAS: I'm going to see if the baby is all right. Pardon me a second.

DOUGLAS: He's wandered off somewhere. He's probably got another close up.

[indistinct voices - garbled]

DOUGLAS [continuing] : ...I suppose you would call it a New York town house. I looked for an apartment and the rents-- they were asking left me more breathless than the

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[indistinct voices - startled]

DOUGLAS [continuing]: ...I suppose you could call it a New York town house. I looked for an apartment but the rents-- they were asking left me more irritated than

stairs. This is a 15 foot wide house with four floors and here, as you will notice on the wall, I think we have a most imposing portrait of a gentleman. I have no idea what his name is - not the least. Actually we rented the house from a Mr. William Kramer who is in Europe and we are very happy and very comfortable in it and I would like to show you more of it if I may.

MURROW: Good.

DOUGLAS: Leaving the living room and coming into the den-- the nursery is above as you might be able to hear.

MURROW: I heard that.

DOUGLAS: Yes, we have several wonderful antiquated pieces of furniture here. And this-- I doubt if you will recognize this but this is known in the four corners of the earth as a bar.

MURROW: Oh yes, I have heard of that.

DOUGLAS: And apparently the owner has furnished it with great care and considered well that I might be a creature of comfort.

MURROW: Mm.

DOUGLAS: Here we have Whirl-away or I believe

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DOUGLAS: Here we have Phil-Harry or I believe

Nashua, at least the big money winners, and obviously you can see the resemblance here to Joe E. Lewis.

MURROW: Oh yes, quite plain.

DOUGLAS: Actually we are quite comfortable because, well, the trunks are in the dining room and we're here and upstairs or downstairs and everywhere but it is a happy and wonderful life.

MURROW: All these horses, Paul-- do you play the horses?

DOUGLAS: Ed, now that I feel that I might be able to afford to I don't dare to... [garbled]

MURROW: Paul, tell me something. Jan's play didn't have a very long run. Does this sort of thing bother her or does she take it all in stride?

DOUGLAS: Well, I can answer that in a sort of manifold way. Jan and I have been married almost seven years; it will be seven years this coming May. I think this proves that she can take anything we try. Perhaps she can answer herself.

MRS. DOUGLAS: Also, Ed, when I was here on the stage in New York one year I had eight flops so I don't think one is going to hurt me.

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MURROW: Well, Jan, now that you are unemployed what do you do to keep busy?

MRS. DOUGLAS: Well, I am unemployed on the Broadway stage but you know there are other mediums, Mr. Murrow, such as television.

MURROW: Yes, M'am.

MRS. DOUGLAS: I am now at the moment rehearsing in California for a play ... [garbled]

...I just flew in to say good evening to you and to see my boy.

DOUGLAS: And you go back tomorrow.

MRS. DOUGLAS: And I go back tomorrow.

MURROW: Have you done much shopping since you have been in New York?

MRS. DOUGLAS: Oh. Now, now, now, now, now.

DOUGLAS: She was afraid you were going to ask that [?]

MRS. DOUGLAS: I have made one purchase that I am very proud of. This was during the rehearsal of my play, SMALL WAR ON MURRY HILL.

MURROW: Yes.

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MURROW: Yes.

MRS. DOUGLAS: And I found this in a book store and

I thought it was a wonderful omen. It wasn't but it is a very interesting thing. It is a map of New York in 1776.

MURROW: Can you find your house on it?

MRS. DOUGLAS: Well, Beekman Place is up here. You see New York stretches on like this and our house is just above this and I think we are off the map; But, where are you? You are at Grand Central station, aren't you?

MURROW: That's right.

MRS. DOUGLAS: I think you are just about here. In the Murray Hill back yard, as a matter of fact - of Murray Hill. Then down here it is quite interesting. Here is the South Ward, the Dock Ward, the North Ward, and, believe it or not, Montgomery Ward.

DOUGLAS: Oh ho... [garbled]

MURROW: Paul, tell me this. I know you once had a career as a sports broadcaster. Did you ever really foul one up?

DOUGLAS: Did I ever foul one up? I'll never forget when the University of Pennsylvania played Notre Dame at Franklin Field. I had-- you may remember that wonderful backfield [names indistinct] as you reaall.

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MURROW: Yes.

DOUGLAS: Well, I had them playing the most wonderful football game in the world. They scored a touchdown and the four substitutions came in with green jerseys for the Irish, of course. Who else [names indistinct] and that is as far as you can foul them .

MURROW: You know Paul, when Adams makes his first touchdown, you'll be utterly speechless, I'm sure.

DOUGLAS: That will be the day. Thank you.

MURROW: Thank you very much, Jan. Thanks, Paul.

MRS. DOUGLAS: Thank you, Ed.

DOUGLAS: Thank you very much, Ed. Good night.

MURROW: Say good night to Adams for me.

MRS. DOUGLAS: We certainly will wight now.

MURROW: And Maggie.

DOUGLAS: Thank you.

MURROW: In just a moment we'll take you for a visit with former Senator Herbert H. Lehman and Mrs. Lehman.

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DOUGLAS: Thank you.

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MURROW: Less than a month ago Senator Herbert H. Lehman, who will be seventy-nine in March, retired after more than twenty-eight years in public life. In his span of public office,beginning with the Roosevelt administration in New York State, Mr. Lehman has been, among other things, Governor of New York, Director-General of the UNRRA, and United States Senator. In private life, that is, before he turned to politics, Senator Lehman was a banker. His father founded the investment banking firm of Lehman Brothers. Mr. and Mrs. Lehman have spent most of the past twanty-eight years either in Albany or in Washington but now they have moved back to the duplex apartment on Park Avenue in New York City, just in that corner building and they are getting re-acquainted with the home they have seen very little of since they moved in just about thirty years ago.

Good evening, Mrs. Lehman.

MRS. LEHMAN: Good evening, Mr. Murrow.

MURROW: Good evening, Senator.

LEHMAN: Good evening, Ed. We are mighty glad to be on your program.

MURROW: Thank you, sir. Senator, how does it feel to be taking it easy - no official problems or duties?

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MURROW: Thank you, sir. Senator, how does it feel to be taking it easy - no official problems or duties?

LEHMAN: As a matter of fact, I haven't been able to take it very easy because ever since I left Washington two or three weeks ago, I have had an extraordinary heavy mail and I also have been busy getting back into harness in behalf of many of the causes to which I have devoted a great many years of my life.

MURROW: So you really retired back into harness?

LEHMAN: Yes, I think that's it. I'm sorry about it.

MURROW: Mrs. Lehman, life must be simpler for you too. I am certain you must have been in all the Senator's big political decisions, weren't you?

MRS. LEHMAN: Mr. Murrow, I was in on all those I was invited in on and those I wasn't invited in on I did a little private eavesdropping.

LEHMAN: Yes, Ed, she was in on every one of the important decisions that I had to reach during my entire life.

MURROW: Well, Senator Lehman, did you always have a political career in mind even as a boy?

LEHMAN: No, as a matter of fact I didn't. My father had four sons and he was very anxious to have the two older boys go into business and they did and his third son

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MURROW: Well, Senator Lehman, did you ever think of a political career in mind even as a boy?

LEHMAN: No, as a matter of fact I did not. My father had four sons and he was very anxious to have his older boys go into business and they did and did very well.

he wanted to be a lawyer and he became chief judge of the State of New York, and I, who was the youngest of the four sons-- he was very anxious that I become an engineer. I haven't got the slightest knowledge or inclination either in science or mechanics but I took my examination for the Columbia School of Mines and by some miracle I passed. I was bound there. Then a teacher who I had at school, to whom I was very much attached, came to my father and he said, "Mr. Lehman, I think you are making a mistake. You are going to spoil what may be a pretty good business man and make him into a third rate engineer."

MURROW: Well, and from business you went into politics at about the age of fifty?

LEHMAN: Yes.

MURROW: And you became one of the great liberal public servants of this country. Senator, I wonder how you would define liberalism.

LEHMAN: Well, of course, the word "liberalism" means different things to different people. So far as I am concerned I always felt that the goal of liberalism must be towards freedom, justice, equality, and brotherhood and I have a very strong feeling that every liberal must concern himself

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with trying to help the underprivileged and in assuring the basic human rights to all people of the country regardless of race or color or creed or national origin.

MURROW: Well said, sir. Tell me, Senator Lehman, is it difficult to find your way around in your apartment after being away for so many years?

LEHMAN: It was for a day or two but I have gotten used to it and I know my way about now. I would be delighted if you would come with us.

MURROW: Thank you.

LEHMAN: And have you see our apartment. Of course this room you see, and you know that all the pictures that we have around here are Flemish old Masters which, by the way, we bought while I was still in business, before I retired, over thirty years ago. Here is one of our favorites. It is a M- but all the others are old Flemish paintings, painted during the 16th century. I know Edith and I would be delighted to have you go around the apartment with us, if you will.

MURROW: Thank you, sir.

MRS. LEHMAN: Shall we start this way?

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MURROW: This is the den that we are entering

now, isn't it?

LEHMAN: Yes, and this is the dining room which is on the other side of the hall.

MRS. LEHMAN: This is the den that we are in now.

MURROW: Yes.

LEHMAN: Ed, we spent a lot of our time in this room. In fact I think it is our favorite room in the entire apartment.

MURROW: What is the portrait just there in front of Mrs. Lehman?

LEHMAN: Well, that is my favorite portrait. It is a portrait of my wife painted when she was nine years old. It was painted by not a world renowned, even a well known artist, but by her aunt. I think it is a beautiful painting and it has given me great pleasure. This painting here is a C- , is a painting done by my wife about two years ago. I don't know whether-- I know that you are aware of the fact that Edith is an artist and spends a great deal of her time in painting. She has been doing that for a number of years.

MURROW: You do a great deal of painting, don't you, Mrs. Lehman?

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MURROW: You do a great deal of painting, don't you, Mrs. Lehman?

MRS. LEHMAN: I do, Mr. Murrow, and I love it. I would rather paint than do anything I know of. I have painted quite a lot.

MURROW: Do you have any other paintings that we might see?

MRS. LEHMAN: I have some upstairs; if you don't mind we will go up there and I would be delighted to show you one or two others.

MURROW: Excellent.

MRS. LEHMAN: I will be delighted to.

MURROW: Mrs. Lehman, it seems to me that everyone is painting these days. Just how did you happen to take it up?

MRS. LEHMAN: I always had the urge to paint, Mr. Murrow, but I never quite had the courage until one day I heard of a painting class run by a very renowned artist Bessie A- who had a painting class in which she took beginners as well as advanced students and I asked her if I could enter her class with the understanding that she would let me have a month and if at the end of a month she found that I had no talent whatever, she would throw me out but at the end of a week I was having such a good time that I never

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even asked the question. I just went on.

MURROW: Senator, what room are we in now?

LEHMAN: This is my study, Ed; it is a room in which I spend, of course, a great deal of time, do almost all my work here. There's a little story connected with this room. It was given to me as a 75th birthday present by Edith. It was a complete surprise to me. I knew nothing of it. She had it constructed, all these shelves and other things built while I was down in Washington and when I came here on the eve of my 75th birthday I was ushered into the room and was shown this poem here on the side of the shelves which was "Happy Birthday and Good wishes."

MURROW: You didn't read it all; you didn't read it all; it says, "To the world's best natured guy," doesn't it?

LEHMAN: I think it does, yes. I don't know that I deserve that.

MRS. LEHMAN: I think you do.

LEHMAN: It has given me a lot of pleasure and here on the shelves, along side of it, and in these closets below it are most of my public papers which I have collected over all the years in Albany and in UNRRA and in Washington, and here to my left, I think you will be interested in this

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particularly, Ed, because these are original drawings of the well known cartoonist R- . They all refer to various happenings during the year that I was up in Albany.

MURROW: Mrs. Lehman, you were going to show us another of your paintings.

MRS. LEHMAN: I am very happy to show you another. In fact at the drop of a hat I'll show you all of my paintings, Mr. Murrow.

MURROW: Good.

MRS. LEHMAN: This is one that I did of a model in Washington. She was a dancer and a perfectly beautiful girl, very intelligent and lots of fun to paint and I had an awfully good time doing her. My husband likes this so I hung it here and I am very happy to have her in this room.

MURROW: Senator, I noticed a number of dogs around the room, that is beside the live one Jinks. Is this your particular interest?

LEHMAN: Well, it is certainly one of my great interests and the reason, Edith and I are both interested in them is that we were the originators of the Boxer breed in this country. We brought the first Boxers over from the other side for breeding purposes twenty-five years ago and I am

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happy to say and proud to say that we made the first American champion Boxer. We have always been greatly interested in the breed - wonderful breed, all-round breed.

MURROW: Well, Senator, of all your public positions and jobs, which did you like the best?

LEHMAN: Well, I think the one that gave me the greatest satisfaction was being director-general of UNRRA - the United Nations Relief and Rehabilitation Administration. Of course, you could see immediate results with regard to it. There is no doubt at all about it that it is a great international organization, saves the lives of millions and millions of people and also rehabilitates several hundred millions of people all over the world because the UNRRA was composed of fifty different nations. I got great satisfaction in it. The position of Governor of the State of New York was the most demanding because a Governor is not only the executive and administrative representative of 15 million people but he has to pass on all the legislation that has been enacted by the two Houses of the Legislature and during the ten years I was Governor I had over 13,000 bills come to my desk which I had to approve or disapprove. I vetoed about a third of them. I think the position of Senator is the most arduous because of

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the long hours, the committee meetings, the work in the floor of the Senate, the many thousands of letters that come to the office of a senator every day and the many constituents and other visitors he has to meet. As the result the day of a senator, at least my day, was usually not less than ten or twelve hours and in many cases fifteen and eighteen hours and two or three instances we worked right around the clock.

MURROW: Well, sir, in your political life what are you most proud of having done, Senator?

LEHMAN: I think I am more proud of the fight I lead for several years against McCarthyism and the fight I have made - some of my colleagues made - against the fear and smear campaigns that were carried on by certain members of Congress such as McCarthy and Jenner and Welker and Eastland. Then I also, of course, was very proud that-- was able to secure the passage of certain amendments to the Displaced Persons Act in 1950 which permitted the entry to this country of over 450,000 worthy immigrants from all over the world and I can't tell you how glad I am to be able to say to you that with very few exceptions these immigrants became very, very useful citizens of the United States.

MURROW: Senator Lehman, when did you decide

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MURROW: Senator Lehman, when did you decide

on the basic essentials for a public career?

LEHMAN: Well, Ed, I decided that very early. I believe that there are certain basic qualities that a man must have to be a success in anything, in any vocation that he may follow, whether it be in politics or business or in the professions. Those are industry, the imagination, honesty, imagination, and courage, and I have no hesitation in saying that in my book the quality of courage comes at the very top of all the qualities that are necessary for success in any vocation that a man may follow and particularly in public life.

MURROW: Thank you, very much, Senator Lehman. Thank you, Mrs. Lehman for letting us come and visit you in your delightful home tonight.

MRS. LEHMAN: It was lovely having you.

LEHMAN: Thank you, very much, we certainly enjoyed it.

MURROW: Thank you again.

We will be back in a moment.

[Commercial]

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MURROW: Thank you, very much, Senator Lehman. Thank you, Mrs. Lehman for letting us come and visit you in your delightful home tonight.

MRS. LEHMAN: It was lovely having you.

LEHMAN: Thank you, very much, we certainly enjoyed it.

MURROW: Thank you again.

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CBS TELEVISION

PERSON TO PERSON with EDWARD R. MURROW

February 1, 1957 10:30 PM EST

Guests: Kirk Douglas and Mrs. Douglas,

and, Roberta Sherwood and family.

MURROW: Good evening. I'm Ed Murrow. The name of the program is PERSON TO PERSON. It's all live. There's no film. Tonight we will be visiting in California and Florida. We are refugees from the weather here in New York. We'll be visiting with actor Kirk Douglas and his family, and singer Roberta Sherwood and her family in Miami. We'll be ready to go in exactly 30 seconds.

[Commercial]

MURROW: Kirk Douglas, who plays the Dutch painter Van Gogh in the movie LUST FOR LIFE comes from Amsterdam - that is Amsterdam, New York, a small upstate town where Kirk Douglas was born thirty years ago but Kirk has been places and done things since then. At St. Lawrence University he was president of the student body and intercollegiate wrestling champion. He saw action and was wounded as a Navy officer in the Pacific during the war. He appeared on Broadway in

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several plays and became a Hollywood star about eight years ago with CHAMP. In Europe Kirk Douglas not only made pictures but met his wife Ann, a Belgium girl. Kirk Douglas is home tonight in Beverly Hills, California. He lives in that Spanish modern house just off Sunset Boulevard. He, Ann, and their 15 month old son Peter moved in about five months ago. His sons Michael and Joe are in school in Connecticut. Evening, Kirk.

DOUGLAS: Hi, Ed.

MURROW: Tell me, should I go away and come back later?

DOUGLAS: No, no, Ed. As a matter of fact, I was glad you came in. My wife is beginning to give me an awfully tough time here. How are you, Ed?

MURROW: All right, fine.

DOUGLAS: As a matter of fact I don't think you ever met my wife.

MURROW: I think once sometime ago. Good evening Ann.

MRS. DOUGLAS: Good evening, Ed.

MURROW: Tell me, is it really tennis playing weather?

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MRS. DOUGLAS: Good evening, Ed.

MURROW: Tell me, is it really tough playing weather?

MRS. DOUGLAS: It's a little warmer than in New York but its pretty chilly.

DOUGLAS: Not too bad. Shall we go in the house. Come on.

MURROW: Kirk, how many acres of land do you have there? It looks about a hundred from here.

DOUGLAS: Well, it looks pretty deceiving, Ed. What do you say, honey, we've got about a---

MRS. DOUGLAS: An acre and---

DOUGLAS: Yes, about an acre and a half. Of course I don't know whether you can see. We've got a lot of lovely trees here. We have some banana palms there. Of course there are no bananas but banana palms and of course we have just put this fence in around the swimming pool to keep our little son Peter away from the water.

MURROW: Well, Kirk, is that part of the reason you wanted to be a movie star?

DOUGLAS: Well, you know, Ed, very seriously, I never even dreamed of being a movie star. My hope in life was always to be a Broadway actor, and I've done about ten Broadway shows but they were all flops; at lease I was con sistent. Then a friend of mine, Lauren Bacall, got H-

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interested in giving me a screen test. I was a little frightened at first. I didn't think I was the type but then after another flop I wrote out a check for $15.00 and the check bounced and I thought maybe I ought to give Hollywood a try and so I came out here, Ed, and I must say Hollywood has been pretty nice to me.

MURROW: Kirk, did you ever dream of a home like this when you were a boy in Amsterdam?

DOUGLAS: I certainly didn't, Ed. My memories in Amsterdam are being surrounded by six sisters and earning my first money working in the-- selling soda pop and candy bars to the mill workers in the rug and carpet mills around my home there.

MURROW: Well, Ann, I suppose you are more familiar with the Amsterdam in the Netherlands than Amsterdam in New York. Is this the first time you've been to America?

MRS. DOUGLAS: No, I have been to American several times before, Ed, but only on a very short business trip; but this is the first time I have lived here and as a matter of fact my first trip to America was like giving an electric train to a little boy and when I came to New York and walked on Fifth Avenue I felt right away at home.

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MURROW: And you thought this was the place for you, right?

MRS. DOUGLAS: That's right.

MURROW: Ann, I suppose young Peter isn't old enough to be awake at this hour, is he?

MRS. DOUGLAS: Well, he is too young but he took an extra nap in order to meet you.

MURROW: Good.

MRS. DOUGLAS: Let me see if I can find him.

MURROW: Kirk, you sort of wear two hats, don't you, as an actor and as head of your own company B- Productions. Did I pronounce that right, B-

DOUGLAS: Yes, you did and I am glad you pronounced that right.

MURROW: Where did you get the name?

DOUGLAS: Well, B- is my mother's name and the reason I call my company B- is you see my mother is a wonderful woman who comes from Russia and one day I took her with me to New York City on a trip. It was right after I did a picture called CHAMPION and she saw my name up in lights and of course she was very thrilled about it. She thought America was a wonderful land, her

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MURROW: A very unusual and touching tribute.

Kirk, what picture is the family firm working on now-days?

DOUGLAS: Well, my partner, my mother and I are very excited about the next picture, Ed, It is a picture called [indistinct] in the Scandanavian countries. As a matter of fact our directors are up there now and these sketches just came in this week from Stockholm and they depict different scenes in the picture in various locales to be found in all the Scandanavian countries. Very interesting, aren't they?

MURROW: They are indeed. I dont seem to recognize the Van Gogh touch, Kirk. Don't you have any of your own paintings in the house?

DOUGLAS: Well, Ed, I am not doing that well. I am doing well to act in a picture about Van Gogh's life but I am not doing well enough to buy paintings by Van Gogh.

Oh, by the way, Ed, I think I hear the talented

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Oh, by the way, Ed, I think I hear the telephone

member of our family. Come with me, will you.

MURROW: Good.

DOUGLAS: Peter, come on, come on, hi, hi, hi, hi. This is Peter Vincent Douglas.

MURROW: Hello, Peter.

MRS. DOUGLAS: Say hi, Ed.

MURROW: Ann, do you think he is going to be another actor in the family?

MRS. DOUGLAS: Well, I don't think he has told me yet what he wants to be.

MURROW: He's happy though, isn't he?

MRS. DOUGLAS: Yes, he is very happy.

DOUGLAS: Ed, how do you like the hair cut?

MURROW: That's something.

DOUGLAS: Come on, show him.

MURROW: No long hair he.

DOUGLAS: No, he no long hair.

MURROW: Well, Kirk, you are doing very fine at baby tending right now. I know you worked your way through college. Do you recommend that as an experience?

DOUGLAS: Absolutely not, Ed. As a matter of fact I feel very strong about that. I think people who

member of our family. Come with me, will you.

MURROW: Good.

DOUGLAS: Peter, come on, come on. Hi, hi, hi, hi.

This is Peter Vincent Douglas.

MURROW: Hello, Peter.

MRS. DOUGLAS: Say hi, kid.

MURROW: Ann, do you think he is going to be another actor in the family?

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MURROW: Kirk, you seem to like what you are doing both professionally and with Peter. What do you find is your biggest reward?

DOUGLAS: Ed, I think anyone who is doing the work who or that he really wants to do is pretty lucky and I feel very fortunate to be able to earn my money and doing what I like to do and that's acting and if occasionally I do a picture that people really enjoy seeing and I feel that millions of people all over the world are sort of taken out of their problems for a while watching me portray other problems that gives me quite a bit of gratification.

MURROW: Do you keep any mementoes of what you have done in the past?

DOUGLAS: No, not--- I don't like to keep mementoes around me, Ed, because I tell you I have a very funny--- Honey, do you think we ought to get him to bed

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now? Isn't it past your bedtime?

MRS. DOUGLAS: It is--

DOUGLAS: Are you going to say good night to Ed.

MURROW: Good night. Good night, Peter. Good night, boy. Good night.

MRS. DOUGLAS: Say nighty-night to Ed.

DOUGLAS: It's way past your bedtime.

MURROW: Kirk?

DOUGLAS: Yes.

MURROW: Do you ever miss the reaction of a Broadway audience?

DOUGLAS: Yes, Ed. As a matter of fact, of course you know the sound of applause is something that every actor likes to hear. You see when you are making a movie you spend months shooting a picture and then putting it together and maybe a month or six months later the picture comes out and you have to wait that long to see whether or not the audience likes it; whereas in a play the reaction is immediate.

MURROW: But sometimes you do get a reaction like the Film Critics' Award, for example.

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that's something after 27 movies - here it is - and I'm very proud of it.

MURROW: Well, that can't be the only award you've ever won. Where are the others?

DOUGLAS: Well, Ed, I'll tell you something. I have never kept awards around for one simple reason. I always feel that if I have things that I have done around me I'll feel like an old man looking backwards and I like to look ahead so what I do really is send any plaques or trophies that I win to my mother and if you ever get to Albany stop in and she'll take you on a fifty cent tour.

MURROW: Well, if you win an Oscar for Van Gogh you'll send that to your mother?

DOUGLAS: You shouldn't have said that.

MURROW: Why?

DOUGLAS: You shouldn't have said that. Well, I'll tell you a funny thing. You see I got two nominations but there was another picture that I did and people had me convinced that I really was going to win the Oscar -- a picture that was called [indistinct] and I began to believe it and I worked out a beautiful acceptance speech and what happened, Ed? I not only didn't win the Oscar, I

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MURROW: Well, I'll make a small bet you will be nominated.

Ann, did you ever want to be an actress?

MRS. DOUGLAS: No, I really did not; I always preferred to be on the other side of the scene.

DOUGLAS: I'm glad to hear that answer.

MURROW: Well, I'm afraid it is just about time for us to say good night and, to Ann and Kirk Douglas and also to that young man upstairs.

DOUGLAS: Wait a minute, Ed, how about a drink for the road and I want to show you a part of my house that my sons in Westport - Michael and Peter - are very fond of. This is their favorite place, the soda fountain. What are you going to have, chocolate or vanilla?

MURROW: I'll have chocolate.

DOUGLAS: All right, you've got it. I hope that's not too much ice cream for you. Two for the ice cream.

MURROW: I'd like to come back and collect that

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MURROW: I'll have chocolate.

DOUGLAS: All right, you've got it. I don't want not too much ice cream for you. Two for one, one vanilla.

MURROW: We like to come back and collect the

later. Kirk, you look very professional behind that soda fountain counter.

DOUGLAS: Oh, I don't do too badly, Ed. I've had a little experience. Let me take a sip of it and see if it is all right. Well, it needs a little mixing, Ed. Outside of that, it's not bad at all. I'll find a straw and you can try it. If you see Jackie Robinson tell him about my soda fountain, will you.

MURROW: All right, you can exchange recipes.

DOUGLAS: Okay.

MURROW: Ann, while you were working in the movies did you ever work for Kirk?

MRS. DOUGLAS: Yes, I worked for him in the public relations field but today it is the other way around; he works for me.

MURROW: He works for you? Are you a hard task master?

MRS. DOUGLAS: Well, I am but it wasn't too much fun to work for Kirk. You know he didn't pay too well.

MURROW: He didn't!

Kirk, you were once a wrestler in college, weren't you?

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MURROW: He didn't!

Kirk, you were once a wrestler in California, weren't you?

DOUGLAS: Absolutely.

MURROW: A champion.

DOUGLAS: I got some of my best dramatic training that way, Ed.

MURROW: You mean--

DOUGLAS: I did quite a bit of wrestling while I was in college.

MURROW: That's where you really learned to act, is that right?

DOUGLAS: You see as a matter of fact, Ed, one summer we worked with a carnival doing a little wrestling and at that time I was doing the hero. I would be out in front and go up and take on the challenger to make a few dollars. That was a lot of good dramatic training.

MURROW: Must have been.

Thank you very much, Ann; thank you, Kirk, for letting us come and visit you.

DOUGLAS: Ed, good to see you.

MURROW: Ann, I'll stop out later and pick up that ice cream soda.

MRS. DOUGLAS: Good night.

MURROW: Thank you very much.

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DOUGLAS: Ed, good to see you.

MURROW: Ann, I'll stop out later and drink that ice cream soda.

MRS. DOUGLAS: Good night.

MURROW: Thank you very much.

MURROW: Thank you, very much.

DOUGLAS: Good night.

MURROW: In just a moment, we will take you for a visit with Roberta Sherwood and her family.

[Commercial]

MURROW: Roberta Sherwood was born into show business in St. Louis and for a very logical reason. Her mother and father's circus was playing there at the time and before she was a week old she was on the road but it took Roberta a long time to catch up with success. For 41 years she plugged away as a singer and an entertainer. Just a little over a year ago she was still without money or fame but now at last she's a star with top billing everywhere. Roberta's husband, Don Lanning, whom she met and married in Miami 17 years ago, was also born into show business but he had to give it up because of his health. Roberta and Don live in this house in Miami with their three sons. It is a quiet residential neighborhood about five miles from the bright lights of Miami Beach.

Good evening, Roberta.

SHERWOOD: Good evening, Mr. Murrow.

MURROW: I hope there is no chance of you catching this cold of mine from this distance.

SHERWOOD: Oh no, I wish you were here in this nice warm weather.

MURROW: Thank you, so do I.

Is there a moon over Miami tonight?

MURROW: Roberta Sherwood was born into show business in St. Louis and for a very logical reason. Her mother and father's circus was playing there at the time and before she was a week old she was on the road but it took Roberta a long time to catch up with success. For 21 years she plugged away as a singer and as entertainer. Just a little over a year ago she was still without money or fame but now at last she's a star with top billing everywhere. Roberta's husband, Don Lanning, whom she met and married in Miami 17 years ago, was also born into show business but he had to give it up because of his health. Roberta and Don live in this house in Miami with their three sons. It is a quiet residential neighborhood about five miles from the bright lights of Miami Beach.

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MURROW: I hope there is no chance of you catching this cold of mine from this distance.

SHERWOOD: Oh no, I wish you were here in this warm weather.

MURROW: Thank you, so do I.

Is there a moon over Miami tonight?

SHERWOOD: Oh, there's a moon over Miami and you can sing about it tonight.

MURROW: Not with this voice. Roberta, I know you opened at the Eden Roc last night. Who is minding the show tonight?

SHERWOOD: Joe E. Lewis and you know nobody can mind it better than Joe E. Lewis.

MURROW: That is certainly true. Well, you know we visited Joe E. on PERSON TO PERSON a couple of months ago. Did he happen to mention it to you?

SHERWOOD: Oh yes, he mentioned that he was on the show and he said if I got stuck for something to say that I should-- I've got something right here-- he said that I should read the label on this can of sardines.

MURROW: He really took me out of the chair with that the other night.

Well, tell him I said hello anyway, will you.

SHERWOOD: I sure will.

MURROW: I don't suppose you get very much time off, do you?

SHERWOOD: No, not now since I've been trouping.

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SHERWOOD: No, not now since I've been on the air.

MURROW: When you do how do you spend your

vacations?

SHERWOOD: Right here. I'm right at home here, Ed, right in this old kitchen, with the cake beater up here and the double sink and over here is the breakfast nook. This is where we eat. This is where I feed my family.

MURROW: Then you are a star in the kitchen as well as in night clubs. Is that right?

SHERWOOD: Oh, I think I am more of a star-- that's very nice of you-- I would like to think so, in the home being the mother of this big family and cooking the food that they like. These are old theatre seats here. We just set them down and we all sit down here and eat too much.

MURROW: Roberta, so much has happened in so short a time. Have you had a chance yet to stop and really consider just what it all means?

SHERWOOD: Well, yes, I know what it all means, Ed, and I am very, very grateful because I know how long it takes to get a wonderful home and get roots and be part of the community and be able to pay your bills and I know the value of all this, and it didn't happen to me until last winter, of course, when Mr. Winchell walked in and I am

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very grateful.

MURROW: And that was almost twenty years of hard work and not much recognition, wasn't it?

SHERWOOD: Well, that was twenty years, just like a rehearsal you know. You see this little bouquet?

MURROW: Yes.

SHERWOOD: My son Bobby, he picked this today. These are periwinkles and they are in a milk bottle. Don't you think that's kind of cute?

MURROW: Certainly is.

SHERWOOD: I know all the mothers in the country will appreciate that.

MURROW: Well, I suppose this whole story bears out the theses that that there's no business like show business?

SHERWOOD: That's very, very true.

MURROW: I should imagine your family is very proud of you as well as your being proud of them.

SHERWOOD: They are proud of me and I am very, very proud of them. I want you to meet my family. They're all in here in the living room waiting on you. This is my lovable husband right here, Don.

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SHERWOOD: Well, that was twenty years, just like a renaissal you know. You see this little bouquet?

MURROW: Yes.

SHERWOOD: My son Robby, he picked this today. These are periwinkles and they are in a milk bottle. Don't you think that's kind of cute?

MURROW: Certainly is.

SHERWOOD: I know all the mothers in the country will appreciate that.

MURROW: Well, I suppose this whole story boils out the theses that that there's no business like show business?

SHERWOOD: That's very, very true.

MURROW: I should imagine your family is very proud of you as well as your being proud of them.

SHERWOOD: They are proud of me and I am very very proud of them. I want you to meet my family. They're all in here in the living room waiting on you. This is my lovable husband right here, Don.

MURROW: Good evening, Don.

LANNING: Good evening, Mr. Murrow.

SHERWOOD: And this is Bobby.

LANNING: Sit up close, Bobby.

SHERWOOD: He's 8 years old.

MURROW: How are you, Bobby.

SHERWOOD: He's the one who stays with me at home.

MURROW: This is the one who went out and picked the flowers today?

SHERWOOD: He's the one. He said, "the birds bring it."

MURROW: Don, I suppose with Roberta touring all over the country it sort of leaves you in charge of the family, doesn't it?

LANNING: Yes, I keep the home fires burning, Ed, and it is quite a job because of course Roberta calls me every day on the phone, sometimes twice; she wants to know if the boys got their juice and if they ate their vegetables and if they got to school on time and if they didn't have any trouble and they got to bed in time. There are lots of questions.

MURROW: Good evening, Don.

LANNING: Good evening, Mr. Murrow.

SHERWOOD: And this is Bobby.

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SHERWOOD: And watch the bicycles.

LANNING: And watch the bicycles.

MURROW: At least she doesn't worry about their wearing their rubbers down in Florida.

LANNING: No, no, she doesn't worry about that.

SHERWOOD: No galoshes or overcoats.

MURROW: Where are the other boys tonight?

SHERWOOD: They're here.

LANNING: They're here.

SHERWOOD: Come on, boys.

LANNING: This is Donnie. Don is the oldest

MURROW: Hi, Don.

MURROW: Jerry is the second boy. Don is 16 and Jerry is 13.

MURROW: Good evening, Don.

DON: How do you do, sir.

MURROW: Good evening, Jerry.

JERRY: Good evening, sir.

MURROW: Don, you must have seen most of the country playing in various shows. What was it that caused you to decide to settle down in Miami?

LANNING: Ed, I think I have played every town

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JERRY: Good evening, sir.

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LANNING: So, I think I have played every town

that has got a theatre in this United States and I finally came here in 1922, 23, with a stock company and liked it very well. I always wanted to come back and live here and after a couple of flop shows-around thirty-- in New York I decided I would come here and live here even if I had to open cocoanuts and I come pretty close. I had the hatchet in my hands a couple of times.

MURROW: Roberta?

SHERWOOD: Yes.

MURROW: Do you share Don's enthusiasm for your adopted home town?

SHERWOOD: Well, I surely do. We were poor show folks that always came South in the winter because my Dad, he claimed that if you are down South and you have to eat oranges that was better than being cold and hungry at the same time, so we were always South in the winder if we could get South.

MURROW: You are fortunate to be there tonight in view of the weather we have up here.

LANNING: That's what we hear.

MURROW: Don, Jr.

DON: Yes sir.

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MURROW: You are fortunate to be here now in view of the weather we have up here.

LANNING: That's what we hear.

MURROW: Don, sir.

DON: Yes sir.

MURROW: Where are you fellows in school?

DON: I'm in the eleventh and Jerry is in the eighth and Robert is in the third.

MURROW: What are you aiming at? What are you going to do after you get out of school?

DON: I'm going to try to go to college and try to be a singer.

MURROW: A singer?

DON: Mm.

MURROW: Was that your mother laughing, approvingly, I'm sure.

Jerry, what are your plans?

JERRY: Well, sir, after I get out of college I plan to be a director or a producer or something in that field.

MURROW: You are going to stay in show business, if you can.

JERRY: I plan to.

MURROW: Now, Bobby, what about you?

BOBBY: After I finish college I would like to be a singer---- I would like to be a drummer.

MURROW: A drummer and I'll bet before you finish

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BOBBY: After I finish college I would like to be a singer---- I would like to be a drummer.

MURROW: A drummer and I'll bet before you finish

college you'll be a football player too, don't you think?

SHERWOOD: That's what we hope.

MURROW: It seems to me unfair to let all this talent go to waste. How about you doing something for us.

SHERWOOD: You boys, you go get ready, and Robert you go to the drums and Donnie you get that trumpet.

MURROW: Don, are you a musician too?

LANNING: Well, I wouldn't say a musician. I play two or three fingered chords on a piano. I used to accompany Roberta but that was mostly to save a salary. Instead of paying a piano player I took his place.

MURROW: Well, Roberta, I have heard somewhere that you have a cymbal. Is that right?

SHERWOOD: Oh, you know that, that old cymbal, I think that has helped me; that has helped me beat my way through the world.

LANNING: Sure, that's it.

SHERWOOD: And this is the old one. This is the original cymbal. You see that chunk out of it

MURROW: Yes.

SHERWOOD: Last year the first big job I had was at the Eden Roc, the beautiful Eden Roc, where I am now and

I don't think the old cymbal could stand it because a chunk fell out of it. I've had this and the kids have played with it and everything and it's one of those things you get a good beat with, You have to say...

[sings]

Well, so much for that cymbal.

MURROW: I hope it lasts forever, a very attractive souvenir.

SHERWOOD: I'm going to try to hang it on the wall or get a case for it or something to keep it. Here, this is a Copa bonnet that I am so proud of. They presented this to me, Mr. Winchell put it on my head, and Mr. P- last year in the Copacabana with my three boys present and it certainly was nice for mother. It was one of the biggest nights I guess of my life.

MURROW: Do the three boys ever ask to wear it?

SHERWOOD: Pardon.

MURROW: Do the three boys ever ask to wear it?

SHERWOOD: Well, I'll put it on Bobby just like that. See that smile.

MURROW: Oh, I'm sure that boy is going to be an actor. I wonder if you musicians are ready for us.

I don't think the old cymbal could stand it because a chunk fell out of it. I've had this and the kids have played with it and everything and it's one of those things you get a good beat with, you have to say...

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SHERWOOD: Well, I'll put it on Bob, just like that. See that smile.

MURROW: Oh, I'm sure that boy is going to be an actor. I wonder if you musicians are ready for us.

SHERWOOD: Well, this one is; I don't know about those but I know this one is. You know he kind of helped me this year in Las Vegas. You want to do that act we did?

[sings]

MURROW: Very good, Bobby. Thank you.

SHERWOOD: Did you hear that?

MURROW: I sure did.

LANNING: Mr. Murrow heard that all right.

SHERWOOD: Now, this is Don. He is the 16 year old. He is the kind of strolling troubador of the family. Will you troubador there a little bit for us, please?

[sings]

SHERWOOD: That's wonderful.

LANNING: Thank you.

MURROW: Excellent.

LANNING: This is Jerry. Jerry is the trumpeter. He plays seven chair[?] trumpet, in high school and he's doing all right. Trumpet for us.

[plays]

LANNING: Very good.

MURROW: Thank you very much. Thank you very much. Roberta, you will never have to worry about where

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your next orchestra is coming from.

SHERWOOD: I have a band right here coming up.

MURROW: Thank you, very much, boys. Roberta?

SHERWOOD: Yes.

MURROW: Aside from Don and the boys where do you find your most enthusiastic audience?

SHERWOOD: Well, I believe the women. I believe women come to see me an awful lot and they bring the children and that is very flattering to me. I like a large woman audience. I think it means a lot and it will lead up to something that I hope to do some day on television.

MURROW: What's that?

SHERWOOD: I hope to have a woman's show some day with talent and hobbies for women and cooking and all the things that the mothers of the country and wives and aunts and grandmothers and everybody likes to do.

MURROW: Roberta, looking back, if you had it all to do over again, would you?

SHERWOOD: Oh yes, I've had a wonderful life. I have just everything in the world to be grateful for. Would you---

MURROW: Thank you.

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MURROW: Thank you.

SHERWOOD: I wanted to take you out to the office and let you see where we write the letters, the fan mail.

MURROW: You know we have had so much fun with your family that we have forgotten about the office and I'm sorry, Roberta. Thank you very much. Good night. Thank you very much. Will you say good night to Don.

SHERWOOD: I sure will.

MURROW: And to Jerry and Bobby and Don, Jr.

SHERWOOD: Okay.

MURROW: Right. Good night, Roberta.

SHERWOOD: Good night.

MURROW: Good night.

SHERWOOD: Thank you.

MURROW: We'll be back in a moment.

[Commercial]

MURROW: Next week we'll spend a whole half hour with the Lee's. In Washington Mrs. John G. Lee, President of the League of Women Voters, and in New York, Gypsy Rose Lee, author and actress.

There are some of the people who made tonight's program possible. And, now, from PERSON TO PERSON, good night and good luck.

Person to Person
Op

PERSON TO PERSON with EDWARD R. MURROW
Guests: Mr. and Mrs. John G. Lee
Gypsy Rose Lee
Friday, February 8, 1957, 10:30 P. M.

MURROW: Good Evening. I'm Ed. Murrow. The name of the program is Person to Person. It's all live. There is no film.

Tonight we'll be going first to the Washington, D.C. home of Mr. and Mrs. John G. Lee. Mrs. Lee is the president of the League of Women Voters. Then we'll drop in on another Lee, Gypsy Rose Lee, actress and writer, who will be waiting for us here in New York.

We'll be ready to go in exactly 30 seconds.

[Commercial]

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so much civic pride, it is a rather interesting coincidence that she was born on the Fourth of July.

Her husband, John G. Lee, is director of research for United Aircraft Corporation. The Lees have four grown children, and at last count, five grandchildren.

Mrs. Lee, of necessity, spends much time in Washington. Mr. Lee, of necessity, spends much time at his plant in Hartford, Connecticut. To solve this problem, they have a country place in Connecticut and a home you see here in the Georgetown section of Washington.

Good evening, Mrs. Lee.

MRS. LEE: Good evening, Mr. Murrow.

MURROW: You're not by any chance preparing a speech for us, are you?

MRS. LEE: I certainly am not.

MURROW: Your work must take you around the country quite a bit. Do you enjoy all this traveling?

MRS. LEE: Oh, yes, I enjoy it very much. More, I think, from the point of view of the people I meet and am working with than just the travel for travel's sake. One of the great virtues of this sort of travel is it gives you a chance to meet and work with extremely interesting, able people.

MURROW: Well, Mrs. Lee, having done a little traveling myself, I'm sure you've discovered that it can be pretty exhausting at times, can't it?

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MURROW: Well Mrs. Lee, having done a little travelling myself, I'm sure you've discovered that it can be pretty exhausting at times, don't it?

MRS. LEE: Oh, yes, of course it's exhausting, but it's rewarding, too. You know, they tease me a great deal about this. The work part of my job is managing - when I say "work", I should say the hardest - is managing a national convention, and I'm on my feet for about five days and seem never to be off them. So I keep a pair of shoes under the podium so I can slip in and out of them. That seems to be a very restful thing to do. You learn all kinds of tricks in this trade.

MURROW: So the shoes, the change of shoes, give you a lift. Is that right?

MRS. LEE: They certainly do.

MURROW: Well, you obviously have to be away from home a great deal of the time. I was just wondering how Mr. Lee takes to all this. Does he ever offer a mild complaint?

MRS. LEE: Well, Mr. Lee is a very good sport. Why don't we ask him how he feels about it? He's right downstairs.

MURROW: Good.

MRS. LEE: I always find that it is very much better to ask him what he thinks himself than to try to anticipate what he's going to think.

John, I'd like to introduce you to Mr. Murrow.

MR. LEE: I'm very glad to meet you.

MURROW: Good evening, Mr. Lee. I gather from what Mrs. Lee says, that the League of Women Voters has your full approval. Is that right, sir?

MRS. LEE: Oh, yes. of course it's exhausting, but it's rewarding, too. You know, they tease me a great deal about this. The work part of my job is managing - when I say "work", I should say the budget - is managing a national convention, and I'm on my feet for about five days and seem never to be off them. So I keep a pair of shoes under the podium so I can slip in and out of them. That seems to be a very painful thing to do. You learn all kinds of tricks in this trade.

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MR. LEE: I'm very glad to meet you.

MURROW: Good evening, Mr. Lee. I was just saying what Mrs. Lee says, that the League of Women Voters has full approval. Is that right, sir?

MR. LEE: It certainly does. Yes, indeed.

MURROW: Do you and Mrs. Lee ever find yourselves on opposite sides of the political fence?

MR. LEE: No, not really. We agree on principles. I think we always agree on principles, but we sometimes differ on the means so we sometimes vote opposite tickets.

MURROW: So you disagree agreeably, is that it?

MR. LEE: That's it.

MURROW: Mrs. Lee, what exactly does the League of Women Voters do?

MRS. LEE: The purpose of the League of Women Voters is to try to get people interested in government, and to get a feeling of responsibility for what government does. We work very hard, indeed, at the local level of government. We work at our state governmental problems, and we work at national governmental problems. And perhaps the best thing we do of all is to get out during the process of an election, a lot of non-partisan factual information to help voters in the voting process.

MURROW: I was right in saying that it's completely non-partisan, wasn't I?

MRS. LEE: That's right, it is completely non-partisan. That means it does not support or oppose parties or candidates.

MURROW: Mr. Lee, we've heard of golf widows.

MR. LEE: It certainly does. Yes, indeed.

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MURROW: Mr. Lee, we've heard a girl whose

How does a widower of the League of Women Voters spend the many days alone?

MR. LEE: Well, it used to bother me a little bit, but it doesn't anymore because I've acquired more hobbies than I have time for. My principal hobby right now might interest you. Anyway, I'm going to tell you about it.

MURROW: Good.

MR. LEE: There are three colleges up in Hartford where we come from. We're going to try to get together and form a university. There's a tremendous need for education - an expanding need - and we have a campus and we're starting to form this university. I've got the sketch of the campus here. I'd like to show you. Can I do that?

MURROW: Yes, please.

MR. LEE: Well, here it is. Well, it's quite a nice tract, as a matter of fact. You can see there's a river running down through it about like that---

MURROW: Yes.

MR. LEE: ---with a pond in the middle and an island, and then up here in this corner is the arts school and the music school and an auditorium, engineering department, library in the middle, and - but, don't let me go on with this, I'll spend all night at it. I'm quite wrapped up in the matter.

MURROW: We're in the dining room now, aren't we, Mr. Lee?

How does a widower of the League of Women Voters spend the many days alone?

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MR. LEE: ---with a road in the middle and an island, and then up here is this square in the city hall and the music school and an auditorium, magnificent department library in the middle, and - but, don't let me go on with this. I'll spend all night at it. I'm quite wrapped up in the matter.

MURROW: We've the dining room now, aren't we.

Mr. Lee?

MR. LEE: Yes, that's right.

MURROW: There is, of course, a great need for more well-trained scientists, isn't there?

MR. LEE: Oh, yes. There certainly is and we hope to do a lot about this shortage. I think we can.

MURROW: Well, it's too bad the rest of the Lees can't be with us tonight, sir.

MR. LEE: Well, it is, but we're pretty lucky because Tony, who is our youngest boy, - won't you call him - he's up from Fort Gordon on leave---

MRS. LEE: Come on down, Tony.

MR. LEE: ---which is pretty handy. And then, another thing, we keep in touch with the other kids by sort of a newsletter---

MURROW: Good.

MR. LEE: ---that I write. Here comes Tony now. Here we are.

MRS. LEE: I'd like to introduce our youngest son, Tony, to you, Mr. Murrow.

MURROW: Good evening, Tony.

TONY: Good evening, Mr. Murrow.

MURROW: How are things in the Army these days?

TONY: Things are just fine, sir.

MURROW: Tony, just what sort of an assignment do you have?

MR. LEE: Yes, that's right.

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MURROW: How are things in our Army these days?

TONY: Things are just fine, sir.

MURROW: Tony, just what sort of an assignment do you have?

TONY: Well, that's rather difficult to say. I was trained as a radio technician, but I'm doing KP and guard just now.

MURROW: KP and guard. I suppose your sergeant is an altogether admirable man, is he?

TONY: Oh, by all means.

MURROW: Mrs. Lee, you seem to have had no difficulty in successfully pursuing a career and raising a family. What's the formula?

MRS. LEE: Well, of course, I don't think a mother of a family this size pursues much of a career except the family during the early days of the family life. I found myself thoroughly involved in community affairs when my children were young and as soon as they grew up, why, the job seemed to grow too. I couldn't possibly hold down the job I have now and be involved with small children.

MURROW: Well, I suppose when you were growing up, your parents weren't faced with this sort of problem, were they?

MRS. LEE: Not this very particular problem, but they were faced with all kinds of different problems and they were none of them too easy, I must say. You know, it might interest you to know that my father, for example, was very much involved in the early development of the automobile industry. I think he had the first horseless carriage in the State of Connecticut. I'd like to show it to you.

TONY: Well, that's rather difficult to say. I was trained as a radio technician, but I'm doing XP and guard just now.

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MURROW: Yes.

MRS. LEE: It makes a rather interesting picture, I think, and it makes us also feel a little bit more comfortable in our modern automobile. This was a picture of the Columbia motor vehicle which was called the Mark VIII, and he did all the early experimental work. He had the first internal combustion engine. This was used in Hartford. And he inherited this kind of interest, I guess, from his father. You see this picture of an early airplane up here. This was developed by my grandfather, Sir Hiram Maxim, who actually flew it way back in the early 1890's, a little bit before the Wright Brothers did, I am told.

MURROW: Mr. Lee, I know that you're an aeronautical expert. What was the wing spread of that aircraft?

MR. LEE: About 105 feet. It was about as big as a four-engine transport such as we have now.

MURROW: And the automobile was probably a single cylinder job, wasn't it?

MR. LEE: No, the engine was steam.

MURROW: Oh, was it!

MR. LEE: Two of them. 180 horsepower each.

MURROW: Uh, huh.

MR. LEE: And, well, I think that while the old gentleman built some wind tunnels before he built these airplanes.

MURROW: Yes.

MRS. LEE: It makes a rather interesting picture, I think, and it makes us also feel a little bit more comfortable in our modern automobile. This was a picture of the Columbia motor vehicle which was called the Mark VIII, and he did all the early experimental work. He had the first internal combustion engine. This was used in Hartford. And he inherited this kind of interest, I guess, from his father. You see this picture of an early airplane up here. This was developed by my grandfather, Sir Hiram Maxim, who actually flew it way back in the early 1890's, a little bit before the Wright Brothers did, I am told.

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MURROW: And the automobile was probably a single cylinder job, wasn't it?

MR. LEE: No, the engine was a four.

MURROW: Oh, was it!

MR. LEE: Two or three. 100 horsepower each.

MURROW: Uh-huh.

MR. LEE: And, well, I think that while the old gentleman built some wind tunnels before he built these planes.

MURROW: I see.

MR. LEE: He actually flew them quite some distance. I won't say how far but he did get off and obviously he landed.

MURROW: Well, that was certainly a long time before you got into aviation, wasn't it?

MR. LEE: Yes, that was a long while back.

MURROW: I know that you're an aeronautical engineer, what's the big project at the moment?

MR. LEE: Well, the high speed aircraft and missiles is our big project. My own lab, and the company's lab, runs largely to wind tunnels. We have a little one that does about - well, mark 8, which is about 5000 miles an hour, thereabouts, which is quite a bit faster than Sir Hiram's.

MURROW: Yes. It all sounds very complicated, Mr. Lee. Your organization must be confronted with all kinds of complicated situations, too, isn't it, Mrs. Lee? What's the toughest problem your League faces?

MRS. LEE: Well, I used to think that the toughest problem was to persuade people to do things about government. They seemed to be a little bit - oh, reluctant every now and again, and to get people to exert leadership is also another difficulty, but I've rather changed my mind. In the last two months we've been undertaking an examination in the public sense getting lots and lots of people to talk about the development of the United States foreign policy in terms of the present

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crisis. Try to find out the causes of this crisis, and I think I've had to change my mind because we've had such phenomenal response. People are eager to understand and to do something. That doesn't quite answer your question, but to me that is a very important thing today.

MURROW: But you do find a great increase in the interest in foreign policy.

MRS. LEE: A tremendous increase and very earnest eagerness to find out why the situation exists and what the citizen can do about it. I think that's very encouraging.

MURROW: Well, Mrs. Lee, you put in long hours and you work hard and you draw no salary. What's the reward?

MRS. LEE: Well, I think rather an intangible thing. The reward to me is this business of seeing people, through experience and contact, grow. The same kind of thing you feel about your children, I suppose. You like to see them grow and develop, and I think the experience that the League has brought to so many individual women, and their husbands too, throughout this country, has been the most exciting thing that happens to me, and certainly the most rewarding.

MURROW: Well, Mr. and Mrs. Lee, I'd like to ask you both, who is the more persuasive, the male or the female? Mrs. Lee?

MRS. LEE: Well, that's kind of a hard question. I think that, personally, that in one circumstance one is more

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MRS. LEE: Well, that's kind of a hard question. I think that, personally, that is one circumstance one is apt

persuasive than the other and vice versa. To my mind the thing that's important is that we have a partnership, get along together, and work together.

MURROW: Mr. Lee?

MR. LEE: Well, I think there are certain females - I think granddaughters, for example, are usually persuasive.

MURROW: How many granddaughters do you have, Mr. Lee?

MR. LEE: Well, I think there are three, and two grandsons.

MURROW: Anything you want to add to this discourse on persuasiveness, Tony?

TONY: No, I don't think so.

MR. LEE: You don't want to be committed.

TONY: No.

MURROW: Do you have difficulty sometimes in persuading your superiors in the Army?

TONY: Sometimes, yes.

MURROW: Well, good luck to you anyway. Thank you very much, Mr. and Mrs. Lee, and thank you, Tony.

MR. LEE: Good night.

MURROW: Good night.

MRS. LEE: Good night and thank you.

TONY: Good night.

MURROW: Good night and thank you again.

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TONY: Sometimes, yes.

MURROW: Well, good luck to you anyway. Thank you very much, Mr. and Mrs. Lee, and thank you, Tony.

MR. LEE: Good night.

MURROW: Good night.

MRS. LEE: Good night and thank you.

TONY: Good night.

MURROW: Good night and thank you again.

In just a moment we'll take you for a visit with Gypsy Rose Lee.

[Commercial]

MURROW: Gypsy Rose Lee cannot sing or dance, but she's a show business phenomenon. Starting at the age of 4, when she performed in vaudeville, she's been a headliner in burlesque, carnivals, and night clubs. She was a star in the Ziegfield Follies, had a fling at the movies, acted on television, wrote one play, two novels, and has just completed her memoirs called appropriately enough, "Gypsy", to be published by Harpers in May.

Miss Lee is also vice president of the Greenwich Village Humane Society.

Gypsy Rose Lee and her 12-year-old son, Eric, live in this large house on the fashionable East Side of New York when they're not touring the country with Miss Lee's current act. Gypsy bought this house, oh, about 14 years ago, I think.

[Eric playing piano.]

MURROW: Good evening, Miss Lee.

MISS LEE: Good evening.

MURROW: Good evening, Eric.

ERIC: Good evening, Mr. Murrow.

MURROW: How are you tonight?

ERIC: Fine, thank you.

MURROW: Eric, what was that you were playing?

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[Music playing piano.]

MURROW: Good evening, Miss Lee.

MISS LEE: Good evening.

MURROW: Good evening, Erik.

ERIK: Good evening, Mr. Murrow.

MURROW: How are you tonight?

ERIK: Fine, thank you.

MURROW: Erik, what was that you were playing?

ERIC: [Unintelligible] Sweet Briar.

MURROW: Do you remember the first piece you learned to play on the piano?

ERIC: Well, I remember its name but I don't remember how to play it.

MURROW: You don't?

MISS LEE: Oh, dear. You remember how to play The Wigwam. Oh, honey, surely you haven't forgotten the Wigwam!

MURROW: Have a try.

ERIC: Oh, I can't remember it, Mr. Murrow.

MISS LEE: Well [unintelligible] I love that Wigwam!

MURROW: Gypsy, tell me, do you play, too?

MISS LEE: No, Ed, I can't afford it. It cost me $3000 for him to learn to play [unintelligible] Sweet Briar.

MURROW: And he's forgotten Wigwam. Oh, Eric, this is bad. Eric, I know you travel with your mother when she's on the road. Do you keep up with your piano lessons and your schoolwork while you're traveling?

ERIC: Well, it's hard to keep up with piano lessons, but with my schoolwork, I do it mostly on the road unless I'm in the city when I go to the regular professional children's school.

MURROW: But when you're on the road you do it sort of correspondence-like, is that it?

ERIC: [Unintelligible] Sweet Brian.

MURROW: Do you remember the first piece you learned to play on the piano?

ERIC: Well, I remember its name but I don't remember how to play it.

MURROW: You don't?

MISS LEE: Oh, dear. You remember how to play The Wigwam. Oh, honey, surely you haven't forgotten the Wigwam!

MURROW: Have a try.

ERIC: Oh, I don't remember it, Mr. Murrow.

MISS LEE: Well [unintelligible] I love that Wigwam!

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ERIC: Well, it's hard to keep up with the lessons, but with my schoolwork, I do it mostly on the days I'm in character when I go to the regular public children's school.

MURROW: But when you're on the road you get a lot of correspondence-like, do you?

ERIC: Yes, sir.

MURROW: Do you always keep up with your lessons?

ERIC: I try my best.

MISS LEE: Yes, he does. I can answer for that.

MURROW: Gypsy, do you help with the homework?

MISS LEE: Yes, Ed, when we're on tour I'm P. S. 17. That is until we come to arithmetic. I was all right when he was in the third and fourth grades, but now that he's in the 7th, I'm in trouble. You know, I never went to school myself. Well, I did, I went for five days. We never got beyond the "foursies" in the multiplication tables. Now that we're doing fractions, I'm having a terrible time. The only fractions I know is 10% to my agent.

MURROW: Eric, tell me, what is your favorite subject in school?

ERIC: Geography.

MURROW: Geography.

ERIC: Yes, I think the reason is because I've traveled so much and it sort of comes natural to me.

MURROW: Um, hm. So you have an advantage over the other fellows, don't you.

ERIC: Yes, I do.

MURROW: Do you collect things on your trips away from home?

ERIC: Yes, we do, Mr. Murrow; we collect stamps.

KRIO: Yes, sir.

MURROW: Do you always keep up with your lessons?

KRIO: I try my best.

MISS LEE: Yes, he does. I can answer for that.

MURROW: Gypsy, do you help with the housework?

MISS LEE: Yes, Ma, when we're on this T.B.

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KRIO: Yes, I do.

MURROW: Do you collect things on your travels from home?

KRIO: Yes, sir, Mr. Murrow; my client

MURROW: Um, hm.

MISS LEE: Would you like to see some of them?

MURROW: Yes.

MISS LEE: I just happen to have six or eight albums right handy here.

MURROW: That's quite a collection of pictures on your walls, Gypsy.

MISS LEE: Oh, yes, I've been collecting them for many years.

Darling, would you go over and sit down and get the tweezers and help me with this? Let's see now, here's the German album. Here's our Australian album.

MURROW: Eric, do you specialize in one type of stamp?

ERIC: Yes, we do, Mr. Murrow. We specialize in Australian stamps.

MISS LEE: Oh, here they are. Here's one I'm particularly proud of, and I think Eric is, too. This is the first prize he won at an exhibition. These are his Australian varieties.

MURROW: Uh, huh.

MISS LEE: That means there's something wrong with each one of them. This one, for instance, Eric found in a - well, we don't really need the tweezers, but it's what it says underneath there.

MURROW: Um, hm.

MISS IAN: Would you like to see some of them?

MURROW: Yes.

MISS IAN: I just happen to have six or eight albums right handy here.

MURROW: That's quite a collection of pictures on your walls, gypsy.

MISS IAN: Oh, yes. I've been collecting them for many years.

Darling, would you go over and sit down and get the tweezers and help me with this? Let's see now, here's the German album. Here's one Australian album.

MURROW: Arie, do you specialize in one type of stamp?

KRIO: Yes, we do, Mr. Murrow. We specialize in Australian stamps.

MISS IAN: Oh, here they are. Here's one I'm particularly proud of, and I think Arie is, too. This is the first prize he won at an exhibition. Those are Mia Ana Australian varieties.

MURROW: Um, hum.

MISS IAN: That means there's something worth while in each one of them. This one, for instance, we found in a - well, we don't really need the tweezers. But it's what it may mean-- mean there.

MURROW: Oh, yes.

MISS LEE: This has a kangaroo with its tongue sticking out. And Eric found this in a box with about 5000 other penny reds.

MURROW: Uh, huh.

MISS LEE: This one, of course, has a crown over A, and inverted water marks, and then - oh, here's something that we're both pretty proud of. This is a first prize Eric won at the FIPEX exhibition.

MURROW: What's FIPEX?

ERIC: Fifth International Philatelic Exhibition.

MURROW: Ah, hah. Thank you very much, Eric. I am now enlightened.

Gypsy, aside from helping Eric with his stamp collection, what do you do with your spare time when you're on the road?

MISS LEE: I fish.

MURROW: Fish?

MISS LEE: Yes!

MURROW: Are you a casual or a devoted fisherman?

MISS LEE: Well, why don't we go upstairs and look at my tacklebox and see if you can judge for yourself.

MURROW: Fair enough.

MISS LEE: Well, Eric, darling, will you put away the stamps, sweetheart? We have to go up in the elevator and

MURROW: Oh, yes.

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MURROW: Fishy

MISS LEE: Yes!

MURROW: Are you a cousin to a dogfish (laughs)?

MISS LEE: Well, why don't we go upstairs and I can at my tackleboxes and see if you can judge for yourself.

MURROW: Fair enough.

MISS LEE: Well, Eric, darling, will you get away the stamps, sweetheart? We have to go in the elevator.

it's pretty cold up here, so bundle up. My house is built with one room on each floor.

MURROW: Ah, yes.

MISS LEE: The drawing room is on the first floor. Then, the next floor - this is Eric's bedroom that we're passing now, and the next floor is my bedroom, and the library is on the fourth floor. I've given up trying to keep this elevator warm. It's so cold in here. Fourth floor: Ladies coats, suits, better dresses, pots, pans.

MURROW: This is the first time we have been in such a small elevator, Gypsy.

MISS LEE: Oh, here's the library.

MURROW: You were going to show us your fishing gear, were you?

MISS LEE: Oh, yes. You can always tell when it's Spring, Ed. The first thing I do is get out the tackle box, sort of oil the wheels and check the flies, see if the moths got in them - first crocus, usually. You know, I used to have a little tackle box but I found out that I was collecting so many lures that I had to get a bigger one, and look.

MURROW: You did, too!

MISS LEE: Isn't that beautiful? Just filled with all sorts of goodies! Here, for instance - oh, this is a serpereno. Love it! But this, oh, my lucky Louie. Oh, look at this, Ed. Have you ever fished with these in Puget Sound?

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MURROW: You did, too!

MISS LEE: Isn't that beautiful? Just filled w/ all sorts of goodies! Now, for instance - oh, this is a Rapala. Love it! But this, oh, my lucky lucky. Oh, look at this, Ed. Have you ever fished with these in Angel Cove?

MURROW: Yes, I have, indeed.

MISS LEE: You notice how it works. You see, when you get a bite - you have four chances here of getting a bite. It pulls down and he hooks himself. Clever, I think. And, here's a river runt, my bug repellent, aspirin. Oh, dear, I wish I were in a rowboat right now. Bucktail. I've had a lot of beautiful Muskies on that. Oh, and this, Ed. One of my prize lures.

MURROW: What is it? I can't see it very well.

MISS LEE: You can't? It was made by a dentist.

MURROW: Oh, obviously. Yes.

MISS LEE: Do you see it? See , these are flueger wheedlers, and this is the action in the water, but this actually spins, too, in the water.

MURROW: Did you ever catch anything with that?

MISS LEE: That's how I got it. I saw it hanging ona wall in a lodge I was staying at up in Wisconsin, and I said, "I have got to have that. You have to give it to me, please. I can't live without that lure." And they said, "Well, this lure goes to whoever catches a fish on it. Everyone who has lived here has tried." So I took it out one afternoon late and caught myself a Musky. Well, it was a keeper anyway. 32 inches. Actually, it was about 36 inches. I don't take them when they're just the legal size. I don't think that's very fair.

MURROW: Yes, I have, indeed.

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MURROW: Is that your only trophy?

MISS LEE: Oh, no, I have a few other things I've had stuffed. My old licenses. Gee whiz, 1950. It's so long since I've really done any serious fishing. Here is one of my trophies. This is a muskellunge. I caught him in Wisconsin. Look at those teeth! They go all the way down the back of the throat.

MURROW: Would you rather fish for Muskies or for Salmon?

MISS LEE: Well, I don't know. I love fishing for both of them. I think they're wonderful, but there's something about catching a musky that's just pretty - well, pretty wonderful, really.

MURROW: What happened to the rest of that one?

MISS LEE: We ate it.

MURROW: You know, I've never caught a musky.

MISS LEE: Oh, well, Ed, don't feel too badly about it, darling. People have fished for four years and haven't caught one. They're elusive. Oh, when you've tied on to one, you really know you're fishing. You know what they do, Ed? It's a peculiar thing. When you - you know, you fish with suckers---

MURROW: Yes.

MISS LEE: ----live bait with a harness, both hands. You don't cast for muskies, you heave. Retrieving

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MISS LEE: We ate it.

MURROW: You know, I've never caught a musky.

MISS LEE: Oh, well, so, don't feel too badly about it, darling. People have fished for four years and haven't caught one. They're elusive. Oh, when you've fed on to one, you really know you're fishing. You know what they do. Ed? It's a peculiar thing. When you - you know, you fish with muckers---

MURROW: Yes.

MISS LEE: ---live bait with a hooks. Bass hands. You don't want for muskies, you heave. Rod-lay-ma

action. Bring your rod back with a retrieving action, and when he takes the fish, he goes right down to the bottom of the lake in the weeds---

MURROW: Yes?

MISS LEE: ---and he plays with it, and he toys with it and he scales it. And in the meantime, all the other fish gather around because he's showing off. I know he is! I know he's down at the bottom of that lake just showing off with this fish and when he decides that he's had a big enough audience, then he turns it around in his mouth and swallows it, and that's when you have to set your hook.

MURROW: You know, you're the first person I have ever known who knew what a musky did down there in the weeds.

MISS LEE: Oh, I've analyzed it.

MURROW: Well, anyway, I'm convinced, you're a fisherman.

MISS LEE: Oh, did you have to be convinced, Ed?

MURROW: How do you describe your professional talents, Gypsy?

MISS LEE: Oh, you mean my theatrical---?

MURROW: Yes.

MISS LEE: ---talents? As a performer.

MURROW: Would you like to be an actress?

MISS LEE: Oh, of course I would, Ed. Every performer wants to be an actress, but, eh - well, I don't get many

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MURROW: Yes?

MISS LEE: ---and he plays with it, and he toys with it and he scales it. And in the meantime, all the other fish gather around because he's showing off. I know he is! I know he's down at the bottom of that lake just showing off with this fish and when he decides that he's had a big enough audience, then he turns it around in his mouth and swallows it, and that's when you have to set your hook.

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opportunities to act, and when I do, if the script is sent to me, I'm usually offered a script where I'm a strip tease with a heart of gold, or I spend the second act in a bathtub. I feel as long as I'm going to do that, I might as well do it in a night club where I get paid more money.

MURROW: Well, Gypsy, you've been a headliner for something like 20 years now. I'm sure you've had a lot of wonderful experience, but what do you recall as your worst experience in show business?

MISS LEE: Well, there was that time I fell off the runway at Minsky's.

MURROW: Why that?

MISS LEE: What do you by "why that?"

MURROW: Well, why was that so terrible?

MISS LEE: Ed, have you ever fallen off a runway?

MURROW: No, I haven't.

MISS LEE: Getting back was really something. I had a lot of help, though.

MURROW: Tell me, do you tell that story in your new book?

MISS LEE: Oh, Ed, I tell everything!

MURROW: Is it a big book?

MISS LEE: Pardon?

MURROW: Is it a big book?

MISS LEE: Yes, it's a big, thick book. A lot of

pictures, too.

MURROW: Is this your writing room?

MISS LEE: Oh, no, I don't work up here. I write down in the snake pit. Would you like to see it?

MURROW: Snake pit?

MISS LEE: Yes. You'd probably call it an ivory tower.

MURROW: I probably would.

MISS LEE: Oh, Heavens, I hope I can make these steps. I've never tried it in this dress before. Well, here goes! If you hear a dull thud, honey, it'll be me.

MURROW: Well, you take it easy. We can wait.

MISS LEE: Whoops! Well, I made it!

MURROW: Gypsy, it's not only an attractive gown, but you can walk in it.

MISS LEE: Yes; I just ran in it. Beautiful color, isn't it?

MURROW: It is, indeed.

MISS LEE: Pink. You know what Oscar Wilde says about pink. He says, "Beware of any woman past 30 who wears pink. She's either hiding a past or contemplating a future." He's right - right on both counts as far as I'm concerned.

MURROW: Gypsy, how did you get into this literary business?

MISS LEE: Well, during the World's Fair Walter

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MURROW: Gypsy, how did you fall into this situation, anyway?

MISS LEE: Well, during the Wonder Years I was

Winchell asked me to do a column for him and I rented a typewriter. I'd never played one before in my life, and a little book came with it, "Three years of Easy Lessons." You know, zag, zag, zag, zag, zag. And I wrote the column, and I did it in a couple of days and I still had three-and-a-half weeks left with a typewriter, so I started "The G-String Murder." That simple.

MURROW: Do you find writing easy or difficult?

MISS LEE: Well, it depends. I think when "I'm in the groove", and I think of the scene I'm writing as a scene that would be appearing on a stage, then I write it as Act I, Act II, Act III, and the end of the scene is a blackout, then it comes very easy. Those are my good days.

MURROW: Gypsy, what's that on the bed there?

MISS LEE: Oh, those are my cats. The most contented people in the house. I have three others, and this little one, Tina, is going to have babies any minute.

MURROW: Ah, hah.

MISS LEE: Then we'll have eight cats. Do you know anybody who wants a pure bred Siamese cat? Oh, we can't give them away, we love them too much.

MURROW: In your books and magazine articles, what have you found to be your biggest writing problems, Gypsy?

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MISS LEE: Oh, punctuation. I guess, Ed, you know, I told you before I didn't go to school except for

days and they never got around to teaching me punctuation. The problems of putting conversations in little quote things, and these little round things, the brackets, and, you know, apostrophies, question marks. Of course, anybody knows a question mark, but the other things I found rather difficult. Fortunately, I have very good editors.

MURROW: So you do your punctuating over the telephone with your hands sometimes, is that it?

MISS LEE: Oh, this is when it's really rough, especially with my galley - when I had to change some of the things in the galley. I love doing it, though. It makes me feel so professional. But I had to do it over a telephone - those little round things that go up above.

MURROW: You know, we have reached the point of a little round thing right now, period, because we have run out of time.

MISS LEE: No.

MURROW: Thank you very much, Gypsy.

MISS LEE: Oh, I loved it and it's over too soon.

MURROW: And say good night to Eric, will you please?

MISS LEE: I certainly shall. Good night.

MURROW: Good night. We'll be back in a moment.

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MISS LEE: Oh, I loved it and it's over too soon.

MURROW: And say good night to Paris, will you please?

MISS LEE: I certainly shall. Good night.

MURROW: Good night. We'll be back in a moment.

PERSON TO PERSON with EDWARD R. MURROW
Guests: Gladys Swarthout and Frank Chapman
Mr. and Mrs. David Burpee
Friday, February 15, 1957 - 10:30 P. M.

MURROW: Good evening. I'm Ed Murrow. The name of the program is Person to Person. It's all live. There is no film.

Tonight we'll be visiting with former opera star, Gladys Swarthout, and her husband. Then we'll move on to Doylestown, Pennsylvania, and the home of that well known salesman of seeds, David Burpee and his family.

We'll be ready to go in exactly 30 seconds.

[Commercial]

MURROW: There was a time in this country when a successful opera singer was usually pictured as fat, frothy, and foreign, but then Gladys Swarthout came along and changed all that. She gave the opera beauty as well as talent, and carried this over to the movies and the concert stage.

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Gladys Swarthout comes from Deer Water, Missouri. Her husband, Frank Chapman, whom she met in Italy when he was a

leading baritone with the Italian National Opera Company, comes from Englewood, New Jersey. They've been married about 25 years. Mr. Chapman, incidentally, has been an explorer, a cowhand, a publisher and a Marine, along with managing Miss Swarthout's career, giving up his own career as a singer.

The Chapmans live in this building on Fifth Avenue here in New York overlooking the Central Park ice skating rink, which you're looking at right now. And beyond that you can possibly see the new Coliseum. But when spring comes, they leave New York and they move on to their farm outside Florence in Italy.

Good evening, Gladys.

MISS SWARTHOUT: Good evening, Ed.

MURROW: How are you?

MISS SWARTHOUT: Oh, I'm very well, thank you, and you?

MURROW: Fine, thanks. What's all this I hear about your being a lady farmer?

MISS SWARTHOUT: A lady farmer? Oh, no, I'm not a lady farmer; I'm a real farmer on this little Toscan farm that we go to in the summer. We raise olive oil and wine, our own grain - let me see - fruit, vegetables, and we have a cow and a calf. Oh, it's self-sustaining.

MURROW: Sounds wonderful. How big is it?

MISS SWARTHOUT: It's about six acres.

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Good evening, Gladys.

MISS SWARTHOUT: Good evening, Ed.

MURROW: How are you?

MISS SWARTHOUT: Oh, I'm very well, thank you, and you?

MURROW: Fine, thanks. Now, all this I know about your being a lady farmer.

MISS SWARTHOUT: A lady farmer? Oh, no, I'm not a lady farmer; I'm a real farmer on this little farmhouse we go to in the summer. We make olive oil and wine, can our grain - let me see - fruit, vegetables, and we have a cow and calf. Oh, it's self-sustaining.

MURROW: Sounds wonderful. How long

MISS SWARTHOUT: It's about six weeks.

MURROW: Do you have purple feet in the summertime?

MISS SWARTHOUT: Oh, no. I was rather disappointed when I found out that the process of making the wine in Italy these days is quite different. You know, they use a large muddler which they press the grapes with in the vat, and they don't stomp on them anymore with their bare feet.

MURROW: What a disappointment.

MISS SWARTHOUT: That was.

MURROW: That is such a lovely painting of you just behind you there.

MISS SWARTHOUT: Thank you, Ed. That's by Azadia - Azadia Mamulion now - and that chair is this chair.

MURROW: Ah, huh. What's the costume?

MISS SWARTHOUT: It's not a costume. It's a concert dress that Valentina designed for me.

MURROW: Very attractive, indeed.

MISS SWARTHOUT: Thank you.

MURROW: I would imagine that you're now at the stage in your career when you can regard singing as fun instead of work, can't you?

MISS SWARTHOUT: Well, Ed, it's wonderful fun, and I love to sing, but it's also a tremendous lot of work, and as time goes on, more of a responsibility because you have to sustain a certain level that you've built for yourself in a career, and every summer I talk about vacations, but every

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MURROW: Very attractive. Indeed.

MISS SWARTHOUT: Thank you.

MURROW: I would imagine that you'd rather be on the stage in your express when you are regaled singing as in the nature of work, can't you?

MISS SWARTHOUT: Well, Ed, I'm very serious, and I love to sing, but it's also a tremendous lot of work. When time goes on, more and more responsibility comes on you to sustain a certain level that you've built for yourself in career, and every season I talk about vacations, but every

summer it means work. Hours and hours and hours of work on new material, and languages, and putting a program together so that it's well balanced with the right keys, and then Frank is always there listening with that eagle eye of his, and the ear - his criticism, which is wonderful.

MURROW: Do you still take lessons from Frank?

MISS SWARTHOUT: Oh, but definitely! He is my ear and my eyes and everything else.

MURROW: Is he a rather tough taskmaster?

MISS SWARTHOUT: He's a terrible taskmaster. He really is. We argue and fight like anything, but we always come out all right. Won't you come on in and we'll let him speak for himself.

MURROW: Good.

MISS SWARTHOUT: Did you hear what I said about you?

MR. CHAPMAN: I did.

MURROW: Good evening, Frank.

MR. CHAPMAN: Good evening, Ed.

MURROW: Frank, being a former opera star yourself, that probably makes you a little bit more tolerant when you are working with Gladys, doesn't it?

MR. CHAPMAN: I'm afraid not, Ed, because you heard what she just said. She confused my eagle eye with my fox's ear, I'm afraid, but having been an opera singer myself,

I suppose I'm more aware of the pitfalls that a singer can fall into. Consequently, when Gladys and I work together, as we have for a number of years, the only real battles we've ever had have been over an interpretation of a word, or a phrase, pronunciation of a word. Never about voice production, because then I have the ear. She can't hear herself. She can't work with mikes, you see.

MURROW: Well, Gladys Swarthout, it seems to me that you haven't been singing as much as you used to. Where have you been keeping yourself lately?

MISS SWARTHOUT: Well, Ed, as a matter of fact, I am taking an enforced sabbatical. I say "enforced" because about 10 weeks ago I underwent heart surgery and I must be a little quiet this season.

MURROW: Well, I suppose that's an experience you would just as soon forget and not talk about it.

MISS SWARTHOUT: Oh, indeed not, I want to talk about it because it was, I think, about the most dramatic, exciting thing that ever happened in my career and in my life, and most people who talk to me say, "Well, you don't want to talk about it. I mean it's a dreadful experience! You want to forget it very soon." And I say, "On the contrary, it wasn't a dreadful experience at all to me when I understood all that I was going into and when it was explained to me by these wonderful doctors and surgeons that I had around me,

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and I had complete confidence in them and I was not afraid. I went in unafraid, and I came out, I think, about the happiest person in the world." I was singing the fourth day in the hospital in my bed to see if I had extended the breath because this heart operation was necessary because of a rheumatic fever that I had when I was a child and it grew increasingly difficult for me. I became a little tired, a little short of breath as I went along and it was necessary to go ahead with it, and I am - I am so grateful! I'm the happiest person in the world.

MURROW: Frank, nevertheless, those most have been anxious days for you, weren't they?

MR. CHAPMAN: Ed, I guess they were the worst days I ever went through in my life, or ever will go through, but you see the result, don't you? - which gives me a chance to say something that I want very much to say, and that's about the Heart Fund.

We're right in the middle of a drive this month - February - and the monies which are being collected for the Heart Fund are the monies which are going to be spent and have been spent for research, the type of research which made the operation possible which has given this girl a new life. As a matter of fact, the organization called Mended Hearts - all members of Mended Hearts have gone through heart surgery and they're so happy. They're new-born people, and, as a

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matter of fact, Ed, I want to tell you that a friend of mine, a classmate of mine at Princeton and Johns-Hopkins, tells me that this heart operation today is no more serious than, we'll say an appendectomy was 25 years ago. Thank God for it!

MURROW: Gladys---

MISS SWARTHOUT: Ed, I want to tell you that I'm 10 weeks new. That's what they say after this operation.

MURROW: Um, hm. Are you going to be able to go back to work again?

MISS SWARTHOUT: Oh, indeed, yes. In the Fall I hope to resume my concert touring and pick up the concerts that I perhaps missed this year if my public will wait for me.

MURROW: Frank, in that case I suppose you're keeping Gladys in good voice.

MR. CHAPMAN: Oh, yes, indeed, Ed. I'm giving up most of my time to keeping her in good voice. As a matter of fact, on the way back from Florida - we just got back the other day - I kept her singing all the way, and I kind of logged this, and I find here in my notes that out of a trip of some 1435 miles, she sung 1285 miles.

MISS SWARTHOUT: Oh, no.

MR. CHAPMAN: It's true. You know perfectly well it's true. And the funny part of it is that she just had to sing. She sang everything from---

MISS SWARTHOUT: Rock---

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MISS SMARTCHUT: Oh, no.

MR. CHAPMAN: It's true. You know certainly that it's true. And the funny part of it is that she just loved singing. She sang everything from---

MISS SMARTCHUT: Hook---

MR. CHAPMAN: ---Rock of Ages to Rock 'n Roll, really. The only time she kept quiet was the last two hours coming up the Jersey Turnpike when it was foggy. A little foggy there for the voice, Ed. That's the answer to that question, really.

MURROW: Frank, the diary doesn't say anything about you doing any singing on that trip. Don't the two of you ever sing together?

MR. CHAPMAN: Well, we used to sing together a great deal, Ed, but it has been many years since I've sung at all.

MURROW: Well, can I make the hint any broader or what do I do?

MISS SWARTHOUT: Oh, dear.

MR. CHAPMAN: Well---

MISS SWARTHOUT: Oh, dear, this is not going to be good, Ed.

MR. CHAPMAN: ---if you want to put up with it, you can hear---

MISS SWARTHOUT: An unrehearsed version.

MR. CHAPMAN: What <u>was</u> in my case, and what <u>is</u> in hers. What would you think about, uh---

MISS SWARTHOUT: "Du, du, liebst mir---

MR. CHAPMAN: "Du, Du Liebst Mir" in, eh---

MISS SWARTHOUT: E Flat, darling.

MR. CHAPMAN: D Flat - E Flat. [Singing together.]

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MR. CHAPMAN: What was in my case, and where is it here. What would you think about, uh---

MISS SWARTHOUT: "Ja, du, liebst mich"---

MR. CHAPMAN: "Du, Du liebst mich" is, uh---

MISS SWARTHOUT: "Ich liebe dich."

MR. CHAPMAN: Right---Ja, Ja. [Singing in German]

MURROW: Ah, bravo! Thank you very much.

Gladys, opera people are supposed to be quite superstitious. Are you?

MISS SWARTHOUT: Superstitious?

MURROW: Yes.

MISS SWARTHOUT: No, Ed, I'm not a bit superstitious. I even sing in my dressing room and do all the things that I'm not supposed to do.

MR. CHAPMAN: Oh, go on, please. This is the first time I've interrupted you, but what about an overturned salt seller?

MISS SWARTHOUT: Oh, that's different.

MR. CHAPMAN: Oh, yes, I know. What about going out of the house and having to come back and pick up something you've forgotten?

MISS SWARTHOUT: But that's nothing.

MR. CHAPMAN: You always sit down. And what about the horoscope every morning and every evening?

MISS SWARTHOUT: Oh, that!

MR. CHAPMAN: Not only your own, but mine, which makes it tough. What about that now?

MISS SWARTHOUT: That's right, I do look at the horoscope.

MR. CHAPMAN: Is that superstition or not?

MISS SWARTHOUT: No.

MURROW: Ah, bravo! Thank you very much.

Gladys, opera people are supposed to be quite superstitious. Are you?

MISS SWARTHOUT: Superstitious?

MURROW: Yes.

MISS SWARTHOUT: No, Ed, I'm not a bit superstitious. I even sing in my dressing room and do all the things that I'm not supposed to do.

MR. CHAPMAN: Oh, go on, please. This is the first time I've interrupted you, but what about an overturned salt seller?

MISS SWARTHOUT: Oh, that's different.

MR. CHAPMAN: Oh, yes, I know. What about going out of the house and having to come back and pick up something you've forgotten?

MISS SWARTHOUT: But that's nothing.

MR. CHAPMAN: You always sit down. And what about the horoscope every morning and every evening?

MISS SWARTHOUT: Oh, that!

MR. CHAPMAN: Not only your own, but mine, which makes it tough. What about that now?

MISS SWARTHOUT: That's alright, I do look at the horoscope.

MR. CHAPMAN: Is that superstition or not?

MISS SWARTHOUT: No.

MR. CHAPMAN: What about it, Ed?

MURROW: Is she really superstitious?

MR. CHAPMAN: Well, she is.

MURROW: Well, what do the stars tell us about tomorrow?

MR. CHAPMAN: Ha, ha! Wait a minute, I'll go and get the "dope".

MISS SWARTHOUT: Ed, what is your birth date?

MURROW: April 25th.

MISS SWARTHOUT: April 25th. That is Taurus, isn't it?

MURROW: Yes.

MISS SWARTHOUT: Darling, let's find Taurus now.

MURROW: That's the extent of my knowledge of it.

MR. CHAPMAN: Just one moment, we'll look through here.

MISS SWARTHOUT: Come, Sweetie, I'll find it.

MR. CHAPMAN: I don't know. Do you find some Taurus?

MISS SWARTHOUT: Yes. Please excuse these glasses. I know they look silly but I can't see a thing without them.

MURROW: You look fine.

MISS SWARTHOUT: Now, Ed, I've always understood that - and I believe that you have a brilliant and quick mind. And, now, this says - this is on your mind.

MR. CHAPMAN: What about it, Ed?

MURROW: Is she really suggestible?

MR. CHAPMAN: Well, she is

MURROW: Well, what do the stars tell us about tomorrow?

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MISS SMARTHOUT: Now, Ed, I've always maintained that - and I believe that you have a brilliant and active mind. And, now, this says - this is on your mind.

MURROW: Yes.

MISS SWARTHOUT: "By perseverence the snail reached the ark."

MURROW: Oh, oh!

MISS SWARTHOUT: Oh, oh! "Often your mind seems like that. It is serious, ponderous, and a down-to-earth mind. Jumping to conclusions is not your fault. You chew your cud over them seeming to be digesting your mental food in the fourth stomach as a cow has."

MURROW: Oh, ponderous!

MISS SWARTHOUT: "When you give an opinion, it can be depended upon as sincere. Your mind may seem unreasonably obstinate at times." Obstinate, Ed? I don't think you're obstinate, are you?

MURROW: I hear you!

MISS SWARTHOUT: "But going back to your interplay of mind and muscle, it is as though the brain had to consult with each pore of your body before a decision would come."

MURROW: What a terrible prospect! Thank you very much anyway, Gladys.

MISS SWARTHOUT: I'm sure that's the wrong horoscope.

MURROW: Thank you, Frank. Thank you, Gladys, for letting us come and visit you tonight.

MISS SWARTHOUT: Oh, it's been so nice, Ed.

MURROW: Yes.

MISS SWARTHOUT: "By perseverence the snail reached the ark."

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MISS SWARTHOUT: Oh, oh! "Often your mind seems like that. It is serious, ponderous, and a down-to-earth mind. Jumping to conclusions is not your fault. You chew your cud over them seeming to be digesting your mental food in the fourth stomach as a cow has."

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MURROW: I know you!

MISS SWARTHOUT: "But going back to your intensity of mind and muscle. It is as though the brain had to consult with each pore of your body before a decision could come."

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MURROW: Thank you, Frank. Thank you, Gladys, for letting us come and visit you tonight.

MISS SWARTHOUT: Oh, it's been so nice, Ed.

MURROW: Good night. It was most enjoyable.

MISS SWARTHOUT: Thank you.

MURROW: In just a moment we'll take you for a visit with seed man Burpee and his family.

[Commercial]

MURROW: A down-to-earth sign of spring in the middle of winter is the annual seed catalog, and it could come from the W. Atlee Burpee Company, the largest mail order seed house in the world. Burpee sends out some 4 million catalogs a year and claims that gardening is now a more popular pastime that fishing and hunting.

David Burpee, son of the founder, has been head of the company for 40 years, almost half the firm's life. Mr. and Mrs. Burpee, and their children, Jonathan and Blanche, live in this house at Doylestown, Pennsylvania. It's not far from the home of Pearl Buck, whom we visited just about a year ago. It's about 27 miles from Philadelphia. Mr. Burpee grew up here on the 500 acres of Fordhook Farm.

Good evening, Mr. Burpee.

MR. BURPEE: Good evening, Mr. Murrow.

MURROW: Are you catching up on some reading?

MR. BURPEE: Yes, indeed. This time of year I catch up on my reading of seed catalogs.

MURROW: Mr. Burpee, how do you decide on the kind of new flowers that people will like?

MURROW: Good night. It was most enjoyable.

MISS SWARTHOUT: Thank you.

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Good evening, Mr. Burpee.

MR. BURPEE: Good evening, Mr. Murrow.

MURROW: Are you scrabbling up on some seedling?

MR. BURPEE: Yes, indeed. This time of year catch up on my reading of seed catalogs.

MURROW: Mr. Burpee, how do you decide on the kind of new flowers that people will like?

MR. BURPEE: Well, after so many years at this work, we know what people like. They want a new flower that is easy to grow in their gardens. They want something that really makes a show in the garden and at the same time is very desirable as a cut flower in the house. For that reason we specialize on introducing new flowers that will do all over America.

You know, the people in America live where we have hot summers, and they want things like marigolds and zinnias.

MURROW: And something that doesn't require much attention, I imagine, too.

MR. BURPEE: Something that's easy to grow and doesn't require much attention is right.

MURROW: Mr. Burpee, what would you say is the great attraction of gardening?

MR. BURPEE: Oh, you see, I believe people today do things for pleasure that their ancestors, many thousands of years ago, had to do of necessity. Things like hunting and fishing and gardening, for at one time people had to till the soil. Now people garden for pleasure.

MURROW: You're not a vegetarian by any chance, are you?

MR. BURPEE: No, I'm not a vegetarian but that reminds me of a story. Benjamin Franklin was a vegetarian. At one time he was very fond of fish, but then he became a vege-

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MURROW: You're not a vegetarian by any chance, are you?

MR. BURPEE: No, I'm not a vegetarian or that reminds me of a story. Benjamin Franklin was a vegetarian one time he was very fond of fish, but then he became

tarian, and decided to move to Philadelphia from Boston. He came down on a fishing vessel, and he saw them catching fish - cut open a big fish - and he saw little fishes in the stomach of the big fish. So old Ben Franklin said, "If a big fish can eat a little fish, I guess I could eat a big fish." And then he said, "Well, that just goes to show that men are reasonable animals. They can find a reason to do anything they want to do."

MURROW: That applies to woman too, doesn't it, Mr. Burpee?

MR. BURPEE: Oh, yes, most women are reasonable, and I would like you to meet Mrs. Burpee right out in the living room, and also the two children.

Mr. Murrow, may I present you to Mrs. Burpee.

MURROW: Good evening, Mrs. Burpee.

MRS. BURPEE: Good evening, Mr. Murrow.

MR. BURPEE: And Jonathan.

MURROW: Good evening, Jonathan.

MR. BURPEE: And Blanche Burpee.

BLANCHE: How do you do, Mr. Murrow.

MURROW: How are you, Blanche? Mrs. Burpee, how green is your thumb?

MRS. BURPEE: I don't have a very green thumb, I'm sorry to say, but, fortunately, it doesn't matter too much here at Fordhook. Many of my plants I can get from the green-

tarian, and decided to move to Philadelphia from Boston. He came down on a fishing vessel, and he saw them catching fish - cut open a big fish - and he saw little fishes in the stomach of the big fish. So old Ben Franklin said, "If a big fish can eat a little fish, I guess I could eat a big fish." And then he said, "Well, that just goes to show that men are reasonable animals. They can find a reason to do anything they want to do."

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MURROW: Good evening, Mrs. Burpee.

MRS. BURPEE: Good evening, Mr. Murrow.

MR. BURPEE: And Jonathan.

MURROW: Good evening, Jonathan.

MR. BURPEE: And Blanche Burpee.

BLANCHE: How do you do, Mr. Murrow.

MURROW: How are you, Blanche? Mrs. Burpee, why green is your thumb?

MRS. BURPEE: I don't have a very green thumb. I'm sorry to say, but, fortunately, it doesn't matter too much here at Woodbrook. Many of my plants I can't even see.

house and stick in my own little garden that I like to have.

MURROW: I imagine you must spend a lot of time in your garden, don't you?

MRS. BURPEE: Well, I do spend quite a good bit of time in the garden, and I always enjoy it. I could spend much more time.

MURROW: Jonathan, how is school coming along?

JONATHAN: Things are coming along fine at school. I go to the Storm King School, which is on the Hudson River.

MURROW: Oh, yes, I remember that very well. Blanche, you look as though you've just come back from a party.

BLANCHE: Well, as a fact, I have.

MURROW: Did you have a good time?

BLANCHE: Oh, a wonderful time.

MURROW: Rocking and rolling by any chance?

BLANCHE: Yes.

MURROW: Mr. Burpee, how far away are your greenhouses?

MR. BURPEE: Our greenhouses are only a couple of a hundred yards across the lawn and I should like to go down there and - with Jonathan - and show you some of the things we're growing in the greenhouse.

MURROW: Good. We'd like to look at them.

MR. BURPEE: Would you excuse us, Lois?

MRS. BURPEE: Yes.

house and stick in my own little garden that I like to have.

MURROW: I imagine you must spend a lot of time in your garden, don't you?

MRS. BURGESS: Well, I do spend quite a good lot of time in the garden, and I always enjoy it. I could spend much more time.

MURROW: Jonathan, how is schooling along?

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BLANCHE: Oh, a wonderful time.

MURROW: Rocking and rolling by any chance?

BLANCHE: Yes.

MURROW: Mr. Burgess, now let's move over your grounds and houses?

MR. BURGESS: Our grandchildren, we call a corral, a hundred yards across the lawn and I should like to go there and - with Jonathan - and show you some of the things we're growing in the greenhouses.

MURROW: Good. We'd like to look at them.

MR. BURGESS: Would you excuse us, Lois?

MRS. BURGESS: Yes.

MR. BURPEE: And Johnny, you come along with me.

MURROW: Mrs. Burpee, what do you think gardening does for the average folks who don't have a greenhouse?

MRS. BURPEE: Well, I think gardening is a wonderful outlet for any extra energy if you have it, but it also does lots of other things to one. There is a very good Chinese proverb which goes this way: "If you want to be happy for a few hours, get drunk. If you want to be happy for a weekend, get married. If you want to be happy for a whole week, then kill your pig and eat it, but if you want to be happy all life long, become a gardener." When Mr. Burpee first told that story, it used to annoy me very much because I was a bride at that time.

MURROW: But now you think it has great wisdom.

MRS. BURPEE: Yes, it does. I am very happily married and I am a gardener.

MURROW: Do you think the male Burpees have made it down to the greenhouse by now?

MRS. BURPEE: Well, they're both very fast walkers. I have an awful time keeping up with them, so why don't you go down there and see if they're there.

MURROW: Right. Well, they haven't arrived yet. Ah, greetings!

MR. BURPEE: Greetings.

MURROW: We made it down before you.

MR. BURPEE: Yes, you got here first.

MR. BURGER: And Johnny, you come along with me.

MURROW: Mrs. Burger, what do you think gardening does for the average folks who don't have a greenhouse?

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MRS. BURGER: Yes, it does. I am very happily married and I am a gardener.

MURROW: Do you think the male Burgers have made it down to the greenhouse by now?

MRS. BURGER: Well, they've been very fascinated. I have an awful time keeping up with them, as they don't you down there and see it begins there.

MURROW: Hmm. Well, they haven't really in yet. Mr. Breitling?

MR. BURGER: Operating.

MURROW: We made it down before you.

MR. BURGER: Yes, you got here first.

MURROW: Mr. Burpee, do you have anything brand new that you can show us?

MR. BURPEE: Brand new and I'm very proud of it, and this is it. This is the new flower of 1957. It is called the Gloriosa Daisy. It's really - it's an educated wild flower because actually, as you can see, it is a black-eyed susan.

MURROW: Yes?

MR. BURPEE: The black-eyed susan is the lady of the American wild flower and this is an educated-type of the black-eyed susan. You see the big black eye?

MURROW: Yes.

MR. BURPEE: It comes in the most gorgeous coloring of golden yellow and mahogany red and all the different combinations with long, long stems. It's about the easiest thing there is to grow from seed. Just as easy as a zinnia or a marigold.

MURROW: Oh, yes.

MR. BURPEE: And at the top of that, it will stand freezing weather and it will stand the hottest summers we've ever had here.

MURROW: Anything new in the vegetable line, Mr. Burpee?

MR. BURPEE: Yes, indeed. We have a new vegetable almost every year. This year it is a new lettuce. I shall show you over here. This is a new lettuce. We don't know

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exactly how it started. A friend of an old friend of ours, Mr. Hale, sent me the seed. He selected it for years, and it is so good, we have named it the Burpean lettuce. As you can see, the thick, fleshy leaves. A deep grain, and it is the best flavor that I have ever tasted in lettuce. It really is a very nice thing. We're proud of it.

MURROW: Are you working on anything for the future, Mr. Burpee?

MR. BURPEE: Yes, we're always doing that. I'll ask Jonathan. Jonathan, bring in some of the new marigolds. We've been working on marigolds for a long while. The reason is the American people want them. They're easy to grow, and, of course, marigolds and zinnias, and the gloriosa daisies, will grow anywhere in the United States. Just put them down here, Jonathan.

Now, of course, like everything, American people want things bigger and better. Well, we're getting marigolds bigger and better all the time. These are new ones, we have already perfected.

MURROW: Oh, yes.

MR. BURPEE: But it is going to take two years to have enough seed to allow the American public to have these two.

MURROW: Is there anything you haven't grown yet, Mr. Burpee?

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MR. BURPEE: But it is going to take two years. We have enough seed to allow the American public to have them two.

MURROW: In those may like you heard, Mr. Burpee?

MR. BURPEE: Oh, yes, we never do everything we want to, but now we have a definite objective in marigolds. We are going to accomplish it, too. And that is to get a pure, glistening white marigold, and we have made so much progress in this line the last five years that I am sure we will soon have a pure white marigold. However, we have decided to ask the American gardeners to help us on this. So we have offered $10,000 for anyone -for the first one who will send us seed that will grow a pure white marigold. Each year we've selected the nearest to white and we've crossed them, and then we offered to the gardeners as to the nearest to white marigold, and I must say that in the last three years the American gardeners have done a better job than we have, and we're going to have a pure white very soon.

MURROW: Does Mrs. Burpee take any part in these experiments of yours?

MR. BURPEE: Oh, yes, but the strange thing is Mrs. Burpee takes a bigger part in the experiment with vegetables than with flowers. I think you better ask Mrs. Burpee about vegetables.

MURROW: All right, we'll go back to the house. Mrs. Burpee---

MRS. BURPEE: Yes?

MURROW: ---how have you been helping in experimental gardening?

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MURROW: All right, we'll go back to the house. Mrs. Burpee--

MRS. BURPEE: Yes?

MURROW: --how have you been helping in these experimental gardening?

MRS. BURPEE: Well, I've been helping mostly with the last stage of it. That is the preparation of the vegetables for the table. When I first came to Fordhook I found that most of the young men in the trials were testing the vegetables raw as they picked them out of the rows, and, of course, the cooked vegetable is really the final result except for salads, and so we often serve quite a few vegetables at one meal, and sometimes I serve two kinds of string beans just to see if Mr. Burpee can distinguish which variety he's eating, and he usually can. He's got an amazing sense of taste.

MURROW: Blanche, what about you? Do you like spinach?

BLANCHE: Yes, I do.

MURROW: What don't you like?

BLANCHE: Well, I don't care for tomatoes or squash.

MURROW: Why?

BLANCHE: Well, for a whole summer I spent the whole summer potting big early tomatoes and I saw too many of them.

MURROW: You just got fed up with tomatoes, is that it?

BLANCHE: Yes.

MURROW: Mr. Burpee, do you ever get tired of this whole thing of working with plants and flowers?

MRS. SURPRISE: Well, I've been helping mostly with the last stage of it. That is the preparation of the vegetable for the table. When I first came to Pordunck I found that most of the young men in the trials were testing the vegetables as they picked them out of the rows, and, of course, the cooked vegetable is really the final result except for salads, and so we often serve quite a few vegetables at one meal, and so I serve two kinds of string beans just to see if Mr. Brooks can distinguish which variety he's eating, and he usually can. He's got an amazing sense of taste.

MURROW: Blanche, what about you? Do you like spinach?

BLANCHE: Yes, I do.

MURROW: What don't you like?

BLANCHE: Well, I don't care for tomatoes or squash.

MURROW: Why?

BLANCHE: Well, for a whole summer I grew the whole summer position big, ripe tomatoes and I had to serve them.

MURROW: You just got fed up with tomatoes, is that it?

BLANCHE: Yes.

MURROW: Mr. Brooks, do you ever get fed up on a whole thing of vegetables with cheese and lemon?

MR. BURPEE: Oh, no, because I get too much fun out of it. I could never get tired of it because I'm working with living organisms. They vary all the time and as you see them improve from one year to the next is really a fascinating work. I can hardly wait until this summer to see how the things will come out that I selected last summer.

MURROW: So you still think it's an advantage to be raised in the country rather than in the city.

MR. BURPEE: Oh, well, I definitely do. You see, in the country, especially a boy, is allowed to do a little work on the farm and during his formative years he learns to work. He develops habits that will benefit him all through his life.

MURROW: Well, Mr. Burpee, Mrs. Burpee, Jonathan, Blanche, thank you very much for letting us come and visit you this evening. It has been a very pleasant visit, indeed.

MR. BURPEE: Thank you.

MURROW: And I hope you'll find that pure white flower very quickly. Thank you very much. Good night.

MR. BURPEE: Good night.

MRS. BURPEE: Good night.

MURROW: We'll be back in a moment.

PERSON TO PERSON with EDWARD R. MURROW
Guests: General Garrison Davidson
Kim Hunter
Friday, February 22, 1957 - 10:30 P.M.

MURROW: Good evening. I'm Ed Murrow. The name of the program is Person to Person. It's all live. There is no film. Tonight we'll be visiting the superintendent of the United States Military Academy at West Point, New York, Major General Garrison H. Davidson and his family, and then on to Greenwich Village, New York, and the home of actress Kim Hunter and her family.

We'll be ready to go in exactly 30 seconds.

[Commercial]

MURROW: Major General Garrison H. Davidson is a New York City nativewho graduated from the United States Military Academy, West Point, 30 years ago. The General played football and later coached the Army team. During World War II he fought overseas for four years in North Africa, Sicily, France and Germany. He also fought in Korea, and then, 13 battle stars later, he was named superintendent of the Military Academy at

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We'll be ready to go in exactly 30 seconds.

[Commercial]

MURROW: Major General Garrison H. Davidson is a New York City native who graduated from the United States Military Academy, West Point, 30 years ago. The General played football and later coached the Army team. During World War II he fought overseas for four years in North Africa, Sicily, France and Germany. He also fought in Korea, and then, 13 battle stars later, he was named superintendent of the Military Academy at

West Point.

The General and Mrs. Davidson and their family now live in Quarters 100, the official residence of the superintendent. Their 14th home in 23 years of married life. Quarters 100 has 18 rooms. It's 137 years old and was previously occupied by such prominent soldiers as Robert E. Lee, Douglas MacArthur, Robert L. Eichelberger, and Maxwell D. Taylor.

These days a visitor to Quarters 100 can meet Bonnie Davidson. She's 17 months old, and her twin sister, Gail. And they have an older sister, Linda Lee. She's 4. And the three little girls have three big brothers. There's Allen. His friends call him "Skip". He's 14. And Allen's older brother, Tom, who is 20. And the oldest Davidson child is Gary, aged 21. The parents responsible for this sizable family are the General's Lady, Mrs. Davidson, and General Garrison H. Davidson.

Good evening, General Davidson.

GENERAL DAVIDSON: Good evening, Ed.

MURROW: Did I get my table of organization right?

GENERAL DAVIDSON: Right on the button! You'd make a good Adjutant General.

MURROW: Thank you, sir. General, with your family it's a good thing the superintendent's house is a big one, isn't it?

GENERAL DAVIDSON: Yes, it is. Of course, this

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MURROW: Thank you, sir. General, what's your family? It's a good thing the superintendent's house is a big one, isn't it?

GENERAL DAVIDSON: Yes, it is. We enjoy it.

isn't a typical set of Army quarters, you understand. When Joan and I were first married, we lived across the Plain here in the basement of the bachelor building, and it's a far cry from those days.

MURROW: Well, what room are we in now, sir?

GENERAL DAVIDSON: You're in the Lee Room at the present moment. This is a picture of General Lee when he was Superintendent of the Military Academy, *1852 through 1855.*

MURROW: I don't believe I've ever seen that portrait before, sir.

GENERAL DAVIDSON: No, you don't see many portraits of General Lee in the Union suit. Generally you associate him with a long gray coat and a full beard.

MURROW: General, do you have many of your own furnishings in these quarters?

GENERAL DAVIDSON: No, very little of it, Ed. Our furnishings would make a very small dent in the furniture in this house. Most of the furnishings around here have a very great historical interest.

MURROW: And I suppose the children must be very careful when they're downstairs.

GENERAL DAVIDSON: Yes, they must. I know you know the family, but come meet them again.

MURROW: Good.

GENERAL DAVIDSON: As you know, we have really two

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MURROW: Good.

GENERAL DAVIDSON: As you know, we have quite two

families. Three grown boys who were born prior to World War II, and three baby girls who were born post-Korea.

MURROW: Well, it's a pleasure to see you all together again. Mrs. Davidson, did you have to make many changes when your family moved in about seven months ago?

MRS. DAVIDSON: Not too many, Ed. Generally, the quarters were in excellent condition. They needed a little redecorating and I had lots of fun planning that.

MURROW: You must have.

MRS. DAVIDSON: There weren't two baby cribs, though, two high chairs, or two playpens, strangely enough, and we had to supply those.

MURROW: Linda, did you and your sisters have a nap today? Did you?

LINDA: [unintelligible] I did.

MURROW: Oh, you did. Well, I know you fellows didn't have a nap. Are there any potential West Point cadets in the family? How about you, Gary?

GARY: Well, Mr. Murrow, I felt that I didn't want to make a life of a military career, and decided that rather than accept the fine education at West Point, and then resign, I would attend Cornell University where I am a junior and a member of Phi Delta Beta fraternity. During the spring months up there I partake in baseball and am a member of the varsity team.

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DAVY: Well, Mr. Murrow, I felt that I didn't want to make a life of a military career, and decided that rather than accept the free education at West Point, and then really, I would attend Cornell University where I am a junior and a member of Phi Delta Data fraternity. During the coming months up there I partake in baseball and as a member of the varsity team.

MURROW: Ah, hah; good. What position?

GARY: The outfield.

MURROW: Well, Gary, you'll probably have to do your two years in the Army anyway, won't you?

GARY: Well, strange as it may seem, I'm in the Naval ROTC unit up there. What you might---

MURROW: The Navy?

GARY: What you might call a renegade of the Davidson tradition.

MURROW: Oh, that's really breaking the family tradition. Tom, what are your plans?

TOM: Mr. Murrow, as far as I was concerned, I wanted to come to West Point, but because of eye trouble, I couldn't pass the physical examination. I'm now a sophomore at Williams College and a member of Delta Upsilon fraternity there

MURROW: And what are you doing up there?

TOM: I'm now gathering splinters from the basketball team and in the spring I hope to be playing a little tennis, and in the meantime I'm also active on the radio station there as I'm very interested in radio and television work.

MURROW: Ah, hah. Well, that's two down and one to go. Skip, where are you in school?

SKIP: Well, Mr. Murrow, I'm a sophomore at Highland Falls High School and I'm trying to acquire the background to

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enter West Point as a cadet. I'm interested in sports, particularly tennis.

MURROW: Well, I'm sure you'll make it. General---

GENERAL DAVIDSON: If Skip's geometry were as good as his back hand, his chances would be greatly enhanced.

MURROW: General, aside from the Davidsons, are you getting all the qualified young men you need at the Academy?

GENERAL DAVIDSON: Yes, we fill up our corps to full capacity each July 1. Unfortunately, only about 75% of the cadets graduate from West Point, but we're very proud of the product that we produce in that 75%.

MURROW: Well, I've seen many of them in the field and I can certainly attest to that. But, General, I fear for what may happen to those young ladies if we don't run a bed check on them pretty soon.

GENERAL DAVIDSON: I quite agree.

MRS. DAVIDSON: It is time. They're getting restless.

MURROW: Good night, girls.

GENERAL DAVIDSON: Good night.

MRS. DAVIDSON: Good night.

GENERAL DAVIDSON: Go ahead.

MURROW: Up on the elevator.

GENERAL DAVIDSON: They don't want to leave the party.

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MURROW: Good night, girls.

GENERAL DAVIDSON: Good night.

MRS. DAVIDSON: Good night.

GENERAL DAVIDSON: Go ahead.

MURROW: Go on the elevator.

GENERAL DAVIDSON: They don't want to leave the party.

MURROW: That looks like a rather old elevator, General. Does it work?

GENERAL DAVIDSON: It goes. Bye, bye. Good night. Bye, bye. Bye, bye. Give me a kiss. Good night. Sleep tight. Sleep tight.

MURROW: That looks like a rather ancient elevator, General.

GENERAL DAVIDSON: Yes, it is. That was put in here some years ago for the wife of one of the superintendents, who was an invalid.

MURROW: Well, General, I know you must do a good deal of official entertaining. What's the largest gathering you've had in these historic quarters?

GENERAL DAVIDSON: Well, Ed, each fall after the home football game, we entertain 175 people in these quarters. The largest gathering we entertain on the premises are about 5000 members of the families of our cadets - graduating cadets - and our alumni, and they come up here in June, and we entertain them here the day before the graduating exercises.

MURROW: What room are we in now, sir?

GENERAL DAVIDSON: This is the Sun Room. This is where the family eats most of their meals and as you see, it's well insulated against the children, having a stone floor and the furniture is of metal so they can do no harm out here.

MURROW: I seem to remember you had - or at least

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MURROW: I seem to remember you had - or at least

there used to be a Lafayette clock on the mantel.

GENERAL DAVIDSON: Yes, this is the Lafayette clock here in this room. This clock was presented to the military academy by General Lafayette in 1825 on the occasion of a visit here.

MURROW: General Davidson, I seem to recall that some members of your family were in the Army back in those early days, weren't they?

GENERAL DAVIDSON: Yes. My five times great-grandfather, Thomas Marshall, was a schoolmate of George Washington, and he and his son, John Marshall, served with George Washington at Valley Forge. John Marshall, you will recognize, was Chief Justice of the United States who did so much in interpreting our Constitution.

MURROW: Well, sir, the young men you are training to be officers today certainly have advantages not available to your military ancestors, haven't they?

GENERAL DAVIDSON: Yes, that's true. I think we give one of the finest educations in the country here at West Point. Each of our cadets pursues a full four-year college course of education which is given to him during nine months of the year. At the end of his four years he receives a Bachelor of Science degree. During the two months of the summertime when most college students are on vacation, our men are taking the bulk of their military instruction, and we feel

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at the end of four years, that our cadets receive an education, mental, physical, military and moral unrivaled.

MURROW: Well, General, I know it's not all work at the Academy. You must have some very fond memories of your earlier days at West Point as a cadet, as a coach and an instructor, haven't you?

GENERAL DAVIDSON: Yes, Ed, I have very, very fond memories of West Point of many happy incidents, and many fine friends that I made here. This is a memento of one of those incidents. This is the football game - the football that was used in the 1937 Army-Navy football game. This goes to the captain of the winning team and it's a treasure very highly prized by the cadet who wins it, and after the 1937 game, which was the last game in which I was head coach of the Army football team, the captain of the team presented this to me one evening in the mess hall when the season was over. I prize it very, very highly.

Ed, among the memories of the men with whom I served here, this is a picture of the coaching staff in 1934. On the right is Eddie Doyle, who was killed in the invasion of North Africa in Algiers. On the left is Moe Daley, who was my best man when I was married, who was captured in Bataan and who died in a Japanese prison camp. Next on the right is Blondy Saunders, who played such a significant part in the air battles in the Pacific and who lost a leg in India. Next on the left is

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Red Reeder, currently stationed here who lost a leg on D Day in Normandie. Next is General Bill Wood, who at the present time is Deputy Superintendent of the Norwich University in Vermont. Next on the left is Lieutenant General Dave Bryan, who was my predecessor here and now is commanding the Army Headquarters in the Pacific. And in the center is myself.

MURROW: I can certainly see why you prize that photograph.

GENERAL DAVIDSON: Yes, sir.

MURROW: Mrs. Davidson, are lights out upstairs?

MRS. DAVIDSON: They're all secured and quiet for the night, I hope, Ed.

MURROW: Mrs. Davidson, do you come from a military family?

MRS. DAVIDSON: No, not really, Ed, except for one brother. The others were just in the service during wartime. I first came to West Point as a cadet girl as a graduation from high school present. Mother sent me to West Point for June Week. June Week was a little long that year. It lasted three months. I didn't go home until September, and I'm glad I was young in those days because girls really had a ball here. They weren't assigned to one cadet for the whole time and you had lots of cut-ins and lots of different dates, and I came back for three further summers to take the same course, and during that period I trapped Gar. So we courted here and

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were married and our first two sons were born here. So we have lots of happy memories connected with West Point.

MURROW: Well, why don't you take it up with the superintendent to change those social formations now and go back to the old days?

MRS. DAVIDSON: He'd like to.

MURROW: And that brother you visited is now the distinguished General Alfred Gruenther, now head of the Red Cross, isn't he?

MRS. DAVIDSON: That's right.

MURROW: General Davidson, how do you advise young men who hope to attend West Point? How do you suggest that they prepare themselves for the Academy?

GENERAL DAVIDSON: Well, I think the most important thing is to first of all lay a sound academic base of studies, particularly in mathematics and English. It does not require a mental genius to get into West Point. Any boy with a sound academic foundation who is willing to apply himself can get through the military academy.

Secondly, a boy should take care of himself to build himself up physically so that he is able to pass the physical requirements for entrance and to keep up with the high physical demands that are made on him while he's a cadet. I think if any boy lays a sound foundation academically and physically, and is a normal, average boy, with the desire, he

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can get through West Point.

MURROW: General Davidson, what do you consider the most pleasant part of your current assignment?

GENERAL DAVIDSON: Well, I think unquestionably the opportunity of working with and developing young men.

MURROW: And the most difficult?

GENERAL DAVIDSON: The disciplinary problem. Frequently we have to impose disciplinary measures on the cadets and it is not always a happy occasion.

MURROW: General Davidson, thank you very much, indeed, for letting us come and visit you, and to you, too, Mrs. Davidson.

MRS. DAVIDSON: Thank you.

MURROW: And will you say good night to the boys for us, and to those charming girls as well?

MRS. DAVIDSON: We will, Ed.

GENERAL DAVIDSON: Thank you.

MURROW: Thank you very much, indeed.

MRS. DAVIDSON: Good night.

MURROW: Good night. In just a moment we'll take you for a visit with actress Kim Hunter and her family.

[Commercial]

MURROW: There are at least three well known Kims in show business, and none of them imagined by Rudyard Kipling. Kim Hunter is the actress with the Oscar. She won it for her

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[Commercial]

MURROW: Thirty-one at least three well known men in show business, and none of them limited by acting talent. Kim Hunter is the actress with The Dozen. She was in Lux

work in a picture, A Streetcar Named Desire. But Kim Humter is known not only in motion pictures, the latest of which is The Young Stranger. She's equally at home on the stage and in television.

Offstage Kim is the wife of Robert Emmett, an actor who has given up the stage to become a television writer. The Emmetts, Kim, Bob, and the children, Cathy and Shawn, live in that middle house on this interesting street in the heart of New York's Greenwich Village. The house is really a converted stable.

Good evening, Kim.

MISS HUNTER: Hello, Ed.

MURROW: Am I right about the house having once been a stable?

MISS HUNTER: Yes, it was. I think it was a carriage house actually. I think the horses were kept downstairs and they hoisted the carriages up here.

MURROW: There is certainly a rash of Kims in your business. Has that led to any confusion or mixup?

MISS HUNTER: Yes, it has, Ed, quite a bit. Actually, in the beginning I was quite amused by the whole thing thinking it would all sort itself out as time went on and they got organized as to who was who, but it persists, and why, I am not quite sure I understand, except really in relation to the name itself because, for example, Kim Novak and Kim Stanley,

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and myself, couldn't be more unalike in personality.

MURROW: Well, now that we've established without any doubt that you're not really Kim Novak, who has a soft spot in her heart for Chicago, what is it about Greenwich Village that appeals to you so much?

MISS HUNTER: Oh, I think basically its informality, and the kind of easy living. You appreciate that after the kind of pressure of work that we're all in, and the general friendliness of all of the merchants around, and - oh, last summer particularly it was brought home to us how wonderful everyone is, when we had a kind of frightening experience when our boy, Shawn, suddenly whipped into a siege of convulsions. We were pretty frightened and didn't take time to call a doctor. We called the police and in two seconds there was a policeman running up our stairs, and he was incredible help. He was just wonderful! Cathy arrived. She had been out playing with the children just as we were whipping off to the hospital, and he took great care so she knew which hospital we were going to, and the neighbors, all of them, walked her up to the hospital. It turned out it was just tonsilitis. It was pretty frightening at the time.

MURROW: Of course, there's a lot of theatrical flavor to the village, too, isn't there?

MISS HUNTER: Yes, there is, and we're in that neighborhood, too. Right next door we have this Cherry Lane

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MISS HUNTER: Oh, I think basically its informality, and the kind of easy living. You appreciate that after the kind of pressure of work that we're all in, and the general friendliness of all of the merchants around, and - oh, last summer particularly it was brought home to us how wonderful everyone is, when we had a kind of frightening experience when our boy, Shawn, suddenly whipped into a siege of convulsions. We were pretty frightened and didn't take time to call a doctor. We called the police and in two seconds there was a policeman running up our stairs, and he was incredible help. He was just wonderful! Cathy arrived. She had been out playing with the children just as we were whipping off to the hospital, and he took great care so she knew which hospital we were going to, and the neighbors, all of them, walked her up to the hospital. It turned out it was just tonsilitis. It was pretty frightening at the time.

MURROW: Of course, there's a lot of that kind of flavor to the village, too, isn't there?

MISS HUNTER: Yes, there is, and we're in that neighborhood, too. Right next door we have this Cherry Lane

Theater, through this wall. This is not part of our own decoration. This is actually a support for the theater. And downstairs we have a Cherry Lane Restaurant and a lot of theater people who work in the theater live around here.

MURROW: So you have a restaurant and a theater right next door to you.

MISS HUNTER: Yes.

MURROW: All the comforts.

MISS HUNTER: Well, yes. Sometimes it's not quite so comfortable because, for example, last year when they were playing Man with The Golden Arm next door, we'd be startled out of our wits by gun shots about this time every night.

MURROW: Do the children like it here?

MISS HUNTER: Oh, yes, they love it. Cathy, I think, for the first time since we've lived in New York actually has a neighborhood and neighborhood children to play with. Shawn is asleep right now but I can show you a picture of him.

MURROW: Good.

MISS HUNTER: This is the boy with Mother, saying good-bye to him, as usual, at the train. I'm commuting, I think, half of my life. Incidentally, over here is a picture of Bob at about the same age. Take away the old fashioned costume and it's a "chip off the old block" as one might say. Cathy---

MURROW: He looks---

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MISS HUNTER: I beg your pardon?

MURROW: He looks as though he were saying good-bye to somebody there.

MISS HUNTER: Pretty solemn child Robert was. Cathy and Bob are in here playing parcheesi. Cathy's still up. Incidentally, we have about a six-inch list in our room. It goes downhill.

MURROW: Are you walking downhill now?

MISS HUNTER: I'm walking downhill now. It was fine for Shawn when he was learning how to walk.

MURROW: Good evening, Cathy.

CATHY: Good evening, Mr. Murrow.

MURROW: Good evening, Bob.

BOB: Hi, Ed.

MURROW: Cathy, who's winning at parcheesi?

CATHY: I guess I am.

MURROW: Good.

BOB: It never fails.

MURROW: Cathy, is parcheesi the big sport in the neighborhood?

CATHY: Well, in our house it is, but not the neighborhood. We play mostly stick ball, and football, and we play hop skotch and all that.

MISS HUNTER: They also discuss who is going with whom.

MISS HUNTER: I beg your pardon?

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CATHY: Good evening, Mr. Murrow.

MURROW: Good evening, Bob.

BOB: Hi, Ma.

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MURROW: Oh, do they!

MISS HUNTER: I get little indications of this.

MURROW: With whom are you going, Cathy?

CATHY: Well, nobody.

MURROW: Nobody. Bob, you were once an actor and now you're a writer. Why did you make the change?

BOB: About three years ago jobs were kind of scarce and I thought maybe I could write a part that I could play on television. I did write a script and it sold but the part I wrote for myself I couldn't get.

MURROW: Kim, do you ever run into the same casting difficulties as Bob had?

MISS HUNTER: Yes, I have, sort of from my own standpoint as much as anything else. I got typed early as the wholesome American girl. But, however, once a producer was daring enough to suggest that maybe I could play a very sophisticated soignee, violinist, a certain character in a play, but he said I would have to prove it - that I could look this. So I did the whole bit. I went to Bonwit's and I got the dress and the jewels and the hair done, and went over to the producer's office for a reading, and apparently I did it because I got the part.

MURROW: Well, that's the kind of determination that wins Oscars, isn't it?

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ever been that determined to get a part. I usually take them as they come, but we have an award here at the house, Ed,---

MURROW: Have you?

MISS HUNTER: ---that we kind of hold very dearly to our hearts. It's called the Emmett Award.

MURROW: The Emmett Award?

MISS HUNTER: Uh, hm.

MURROW: What's that?

MISS HUNTER: It's, eh - actually Cathy started it when - the year I was nominated for the Oscar. She thought if I didn't get the Oscar, that I wasn't going to go away from all of that empty-handed. So she presented me with a plaque. Since that time we've - oh, Bob has gotten it. Most of our friends have gotten it. Every year it has been given out. This year Cathy got it. May I show it to you?

MURROW: Yes, please do.

MISS HUNTER: It's in Cathy's room. Right in here, labelled. Here we are. Some of Cathy's handiwork on the walls.

MURROW: Uh, hah! What does it say, Cathy, the award? Will you read it to us?

CATHY: Well, here back in the corner, it says: "For excellent daughterhood. For superb sisterhood. For extraordinary reportcardity. For improved roomanship and for general loveableness."

MURROW: What was that? Reportcardity?

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CATHY: Well, here back in the corner, it says: "For excellent daughterhood, for superb sisterhood, for extraordinary responsibility, for improved roommanship and for generous lovableness."

MURROW: What was that? Responsibility?

CATHY: Yes.

MURROW: That's a new word to me. I like it very much. Well, Cathy, since you've already won an award, what do you have to look forward to when you become an actress?

CATHY: Well, I don't want to become an actress.

MURROW: You don't?

CATHY: I want to be a senator.

MURROW: A senator? Why?

CATHY: Well, I guess it's because I have many reasons now, I know, on foreign and national affairs, and I have a feeling later I will, too, and if I become a senator I might have, you know, more ways to get this accomplished.

MURROW: You want to influence people in policy. Is that right?

CATHY: I don't know.

MURROW: Have you decided on your party yet? Time enough for that later, isn't it?

CATHY: Yes.

MURROW: Well, Senator, shall we - incidentally, I'll help run your campaign if I'm still around when you decide to run, Cathy.

CATHY: That'd be wonderful.

MURROW: Shall we go back to the living room for the next order of business, Senator?

CATHY: All right.

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CATHY: All right.

MURROW: Kim, you're doing a lot of television these days. What's next on the schedule?

MISS HUNTER: I'm rehearsing right now, Ed, for a television show called Whereabouts Unknown from the Kaiser Aluminum Hour. It goes on on Tuesday. I'm working very hard, indeed.

MURROW: Bob, I suppose your acting career is all behind you now, is it?

BOB: I hope not, Ed. I enjoy it very much when the occasion arises if anybody asks me, you know? I had an opportunity in October. A script of mine was on U. S. Steel and I - in an emergency I did step in and play it. I had a good time with it.

MURROW: Kim, I saw a music stand back there. Who is the musician?

MISS HUNTER: Oh, this actually was my grandfather's. My mother sent it on to us. He was a - actually, he was a carpenter, but an amateur musician. He played the violin and a number of instruments. He made his own violin. He made this stand.

MURROW: Did he!

MISS HUNTER: And mother was a musician, too - a concert pianist.

MURROW: Well, is there no musical talent in the Emmett family?

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MURROW: Did he!

MISS HUNTER: And mother was a musician, too - a concert pianist.

MURROW: Well, is there no musical talent in the Emmett family?

MISS HUNTER: Well, we have an amateur hobby - recorders.

MURROW: Recorders!

MISS HUNTER: Um, hm.

MURROW: What number have you been rehearsing for us all week, Kim?

MISS HUNTER: A folk song, Anonymous.

MURROW: Anonymous?

MISS HUNTER: As far as we can make out. It'll sound anonymous. Prepare yourself.

MURROW: We are ready.

MISS HUNTER: 1 - 2 [Play together]

MURROW: Thank you very much. That was very fine, and thank you, Anonymous, too. If times get tough you can always organize your own band, can't you?

MISS HUNTER: We can enjoy it anyway.

BOB: We won't compete with Goldman.

MURROW: Kim, with you and Bob both working, and two children, how do you ever manage to be all together at the same time?

MISS HUNTER: Oh, it's difficult, Ed. Particularly when both of us are working. This is when it's terribly difficult, but we're hoping this summer to grab six weeks all four of us together down in Jamaica. We've rented a house.

MURROW: Oh, wonderful. Well, Bob, if you ever

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MURROW: Oh, wonderful. Well, Bob, if you ever

decide to write a play for Kim, what sort of character would you make her?

BOB: It'd be the kind of character she wants to play. Unwholesome, you know. Actresses love unwholesome parts. Mainly a big part in a long-running show. Keep her in New York.

MISS HUNTER: Thank you, dear.

MURROW: Thank you very much, Kim. Thank you, Bob. And, Senator, good night.

CATHY: Good night.

BOB: Good night.

MURROW: Good luck in your campaign.

MISS HUNTER: Good night, Ed.

MURROW: Thank you very much for letting us come and visit you. Good night.

We'll be back in a moment.

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MISS HUNTER: Thank you, dear.

MURROW: Thank you very much, Kim. Thank you, Bob. And, Senator, good night.

CATHY: Good night.

BOB: Good night.

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PERSON TO PERSON with EDWARD R. MURROW

MARCH 1, 1957 10:30 P.M. EST.

Guests: Xavier Cugat and wife, Abbe Lane,

and, Mr. and Mrs. Tennessee Ernie Ford.

MURROW: Good evening. I'm Ed Murrow. The name of the program is PERSON TO PERSON. It's all live. There's no film. Tonight we'll be dropping in on band leader Xavier Cugat and his wife singer Abbe Lane and then out to California where another singer Tennessee Ernie Ford and his family will be waiting for us. We will be ready to go in exactly 30 seconds.

[Commercial]

MURROW: Since he started playing rhumbas about 30 years ago Xavier Cugat has been responsible for exercising more vertebrae than most chiropractors can take credit for in a lifetime. What's more Xavier Cugat's Latin American music has helped him make many, many friends in many lands. He started making friends very early. While still in his teens he was chosen as accompanist for the great Caruso; eventually he sort of unlearned classical music and gained a considerable reputation and a

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sizeable fortune as the leader of a dance band.

Abbe Lane has been Mrs. Xavier Cugat for five years. She grew up in Brooklyn, was a featured singer and dancer in Broadway musicals; later she joined the Cugat band and now is pursuing a career as an actress as well as a singer.

The Cugats live in the Waldorf Astoria here in New York. They have a second home in California and another one in Italy. Good evening, Abbe.

MRS. CUGAT: Hello, Ed.

MURROW: Xavier.

CUGAT: Hello, Ed.

MURROW: Perhaps it would be easier if I could call you Cugie. Is that all right?

CUGAT: Yes, you can call me X.

MURROW: All right. You did your own TV show just a couple of hours ago. Did you have much trouble getting home with all that theatre traffic?

CUGAT: Well---

MRS. CUGAT: Well--- both at the same time! Well, we usually have experiences, you know. Tonight nothing happened. Sometimes we get a taxi driver that likes to talk. Then he tells me what dresses I should wear and he would like a style other than

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MURROW: There's nothing quite like New York taxi drivers, is there?

MRS. CUGAT: No, nothing.

MURROW: They're wonderful.

How long Have you two been in New York?

CUGAT: Now we will be in New York for two months; our program has run for fifteen weeks.

MRS. CUGAT: ANd I guess we'll be going to Italy in June. I start a picture there in June... [indistinct]

So, we will be leaving about then.

MURROW: Abbe, don't you find it a little difficult at times, this business of running three houses?

MRS. CUGAT: Well, actually the running of the house is not too difficult; it's the having my wardrobe in each place you know at the right time. For instance now in New York I need winter things but I find they are in Rome and the things I need for Spring are in California, so I'm stuck.

MURROW: Cugie, in the course of your travels you and Abbe have performed before a great many audiences. Which one gave you the biggest real enjoyment?

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MURROW: Was he good?

CUGAT: Yes, very nice. The only thing, of course, he doesn't belong to our union. I was a little bit afraid Petrillo would mind.

MURROW: Well, the two of you spend most of your time entertaining other people. How do you like to be entertained?

MRS. CUGAT: Oh, my favorite subject.

CUGAT: Yes, she loves bull fighting. We are really aficionados of bull fighting and these-- all these bull fighters, these great bull fighters are very close friends.

MRS. CUGAT: You know, Ed, I have a little medal which I wear all the time which--- can you see it? It's very tiny; it's in gold and it's a jacket of a T- It was

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given to me by M- the bull fighter - with the consent of his wife, of course.

CUGAT: I hope so.

We have here some souvenirs from some of them. This is something that we treasure very much, especially these three items. We have a lot of them but this sword was given to us by D-

MURROW: Yes.

CUGAT: Oh yes, and this cape comes from the famous Mexican toreador A- which is the greatest Mexican toreador and this hat belonged to the great M- that died about ten years ago.

MRS. CUGAT: Do I look like a bull fighter?

MURROW: Abbe, I think you have just started a new fashion. I suppose the secret to bull fighting is largely the cape. Is that right?

MRS. CUGAT: Well, the cape actually is everything. This is to keep the P- you know - the ones they come out with.

MURROW: Yes.

MRS. CUGAT: Then they use another cape which is ... [indistinct] which is called the W-

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MRS. CUGAT: Actually it is the one when they want to kill... [indistinct]

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[illustrating]

MRS. CUGAT: See?

MURROW: Old Toreador Abbe.

MRS. CUGAT: Yes.

MURROW: Cugie, do you think you will ever have a chance to settle down and live a quiet life or could you stand it?

CUGAT: Well, I would like that very much but you know the closest that I would come was last year in Rome while Abbe was making all these pictures. I had the chance to do what I really like to do the most in life and that's paint. You know I've been making caricatures practically all my life but finally decided to do what I have always wanted to do, do oil painting. In fact this one here is one of mine. In fact the very first oil painting I ever did was this one.

MURROW: I knew you did caricatures but I didn't

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MRS. CUGAT: Yes.

MURROW: Cugie, do you think you will ever have a chance to settle down and live a quiet life or could you stand it?

CUGAT: Well, I would like that very much but you know the closest that I would come was last year in Rome when Abbe was making all these pictures. I had the chance to do what I really like to do the most in life and that's paint. You know I've been making caricatures practically all my life but finally decided to do what I have always wanted to do, do a painting. In fact this one here is one of mine. In fact this very first oil painting I ever did was this one.

MURROW: I knew you did caricatures but I didn't

know you were an oil painter.

CUGAT: Well, this is the first one I did; then I have another one here that I made in Thailand; in Bangkok I made the sketch of this one and then I finished it in Rome, of course. And I had an experience last year in Rome with my paintings. You know I paint in oil but I don't know what I do because I never took a lesson and nobody ever taught me anything about painting so I don't know. I think I had 22 paintings in Rome and I didn't sign any of them and I arranged for an exhibition in one of the big galleries of Rome with the sole purpose of having the critics there tell me what, how my paintings were, if they were good, or how was my technique, so the day before the opening of the exhibition the owner of the exhibition called me up all excited and said, "Cugat, you know what happened? A man came here and bought 22 paintings - the whole collection." And, it spoiled my purpose because I just wanted to exhibit those things to get the real criticism from the critics of Rome of my paintings and so here I am again and I have this one and I don't know what I am doing with my oil painting.

MURROW: I don't think I would be very much help as a critic.

Tell me, how did you get involved in drawing

know you were an oil painter.

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Tell me, how did you get involved in painting

caricatures?

CUGAT: Well, drawing caricatures is a hobby that has been my hobby for many, many years. In fact I studied with Caruso. Caruso was a great cartoonist. He would have been as great a cartoonist as he was a singer and when he came to Cuba to open the National Theatre I was then there; I was playing the violin there and during the intermissions I used to go to his dressing room and that's the way I studied the caricatures. You know I made one of you and you will never speak to me again. Here it is.

MURROW: I recognize it, Cugie.

CUGAT: Well, it is fun. I have fun making them.

MURROW: Abbe, you have got a man of many talents but I am curious about one thing. Does he ever take you dancing?

MRS. CUGAT: Oh yes, he takes me dancing. He's a very good dancer, you know.

CUGAT: On, now, now, now.

MURROW: Is he a good dancer?

MRS. CUGAT: He's a very good dancer but he does what I would call the TBM rhumba.

MURROW: The what?

CUGAT: What's that?

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CUGAT: What's that?

MRS. CUGAT: The TBM rhumba. I call that the Tired Business Man's rhumba. That means he stands still and I do all the work.

MURROW: Cugie, what is the origin of the Latin dance, do you know?

CUGAT: Well, we have so many different dances that come from different countries, of course.

MRS. CUGAT: Play a record - excuse me because you can show Ed what we mean if you play some of the parts.

CUGAT: Yes. Well, the Tango, for instance, comes from Argentina and it was originated in Argentina a long, long time ago. The Viennese and the Italian operas - the companies - used to go to Argentina and do all these Viennese waltzes and when the Gouchos went home and tried to imitate the waltz they created the Tango.

MURROW: Uh huh.

CUGAT: And, that's of course in Argentina.

[Mr. and Mrs. Cugat dance]

CUGAT: That's the idea. Now we have here what we call the slow rhumba - the Bolero.

MURROW: The Bolero.

[Mr. and Mrs. Cugat dance]

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[Mr. and Mrs. Cugat dance]

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[Mr. and Mrs. Cugat dance]

MRS. CUGAT: It's easy.

CUGAT: You see she does all the work.

MRS. CUGAT: Show him the next one.

CUGAT: We'll show you the next one.

MRS. CUGAT: The next one is very interesting because it is a new dance from Santo Domingo called the M-

Do you have the record there, Cugie?

CUGAT: Yes.

MRS. CUGAT: I'll tell you how it was started, Ed. You see there was an Irish captain - a sea captain - that went to Santo Domingo and he became a very great friend of the president of Santo Domingo and he had a wooden leg and so he couldn't dance to ths music of the country so whenever he danced he danced it like this because he had a wooden leg.

MURROW: Yes.

MRS. CUGAT: And the people laughed at him and then they began to copying his style of dancing and they got a new dance called the M- which they danced like that.

MURROW: What a great compliment.

MRS. CUGAT: You could do this I'm sure.

[Mr. and Mrs. Cugat dance]

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[Mr. and Mrs. Cugat dance]

MURROW: I don't believe a man with a wooden leg

could do that somehow.

MRS. CUGAT: Oh, he could; he did.

MURROW: Tell me, you're not planning to give up dancing and singing entirely since you are taking more interest in film work?

MRS. CUGAT: No, I don't think so, not entirely, but I do intend to concentrate for the next few years on my acting because I feel that I have been neglecting it and these pictures I have made in Italy have helped me and given-- it has given me more of a scope as a woman and as an actress.

MURROW: Abbe, you have been doing a lot of film work in Italy, I know. What do you do about the language problem?

MRS. CUGAT: Well, thank goodness, I have no problem because I speak Italian and I speak Spanish. I make the films directly in Italian and then I dub my own voice in in English and Spanish.

MURROW: Cugie, you have made your share of movies, haven't you?

CUGAT: Yes, I have made several. I made 22 for MGM. That, of course, was sometime ago and I probably will again but now I am concentrating on television, of course.

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MURROW: Cugie, I know you have been kidded in the past about some of your English pronunciations. I suppose you must have heard some rather strange pronunciations of your own name, haven't you?

CUGAT: Oh yes, they have called me everything - K- [indistinct] and Xenia - and what did that chauffeur call me today?

MRS. CUGAT: No, no, no, I like the woman in Las Vegas who said to me, in the hotel we were playing, "Tell me, is this here where that Ex-ca-var Cat-gut plays at night?" When I heard that I had heard everything.

MURROW: Ex-ca-var Cat-gut.

MRS. CUGAT: Ex-ca-var Cat-gut.

MURROW: Well, thank you, very much, Ex-ca-var, and thank you, Abbe, for leeting us come and visit you tonight.

CUGAT: Asta la vista.

MRS. CUGAT: Asta la vista.

MURROW: Asta la vista. Thank you very much.

CUGAT: Gracias.

MURROW: Good night.

MRS. CUGAT: Good night.

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MURROW: Ex-ca-var Cat-gut.

MRS. CUGAT: Ex-ca-var Cat-gut.

MURROW: Well, thank you, very much, Ex-ca-var, and thank you, Abbe, for letting us come and visit you tonight.

CUGAT: Asta la vista.

MRS. CUGAT: Asta la vista.

MURROW: Asta la vista. Thank you very much.

CUGAT: Gracias.

MURROW: Good night.

MRS. CUGAT: Good night.

MURROW: In just a moment we will take you for a visit with Tennessee Ernie Ford and his family.

[Commercial]

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[Commercial]

MURROW: Tennessee Ernie Ford has been described as a cross between Bing Crosby and the late Bob Burns. The boy from Bristol, Tennessee started his career as a radio announcer; he studied briefly at the Cincinnati Conservatory of music, served in the Air Force and about five years after the war found himself in show business singing for a living. That was in 1950. Since then, Tennessee Ernie Ford has sold almost 10 million records, incluing "SIXTEEN TONS" which sold one million copies faster than any other record in history. Now with his radio days behind him Ernie does a morning television show five times a week along with his weekly night-time half hour television program. Tennessee Ernie and Betty Ford who were married fourteen years ago have a ranch in Northern California and recently moved into this two story ranch house in North Hollywood. They live next door to the Bob Hopes whom we visited about two years ago. For the past four months this has been home to Ernie, Betty, Buck age 7, Bryan age 4, and Bubbles age 2. He's the English bull dog.

[playing organ]

MURROW: Evening, Ernie.

FORD: Oh, hello, Ed. How are you? Welcome to our home.

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[playing organ]

MURROW: Evening, Ernie.

FORD: Oh, hello, Ed. How are you? Welcome to our home.

MURROW: Thank you very much. What are you up to there?

FORD: Well, actually this is a father's day present from my wife Betty and my two boys. I don't play. I like to play a chord or two and listen to the sound. Though I used to sing to one of these years ago.

MURROW: So did I. Tried to. Ernie, I have heard that you started as a Hill Billy singer and I have heard you described as a country and a Western singer. Are there any big differences?

FORD: Actually, yes, Ed. There are differences. There are Hill Billy singers. I started that way when I started in show business in 1950. Your Hill Billy singer is-- now we call him country artist. They take in your country and folk singer. Your Western? There is a difference. This includes your great artists like Roy Rogers, Gene Autry, Rex Allen and great songs like COOL WATER and TUMBLING TUMBLE WEED and there is a decided difference in Western country and Hill Billy. However, since then things have changed quite a bit.

MURROW: Does Mrs. Ford sing too?

FORD: Oh, sure she does, to the kids and myself. Let's meet her, Ed.

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MURROW: Sure.

FORD: This is my wife Betty.

MRS. FORD: How do you do.

MURROW: Good evening, Betty.

MRS. FORD: Good to see you, Ed.

MURROW: Betty, I know that you have been in your new home only about four months. Are you having any big problems?

MRS. FORD: Oh, the main problems are the decorating and things like that but my big problem is being without help when I have to hang out my wash. Every time I go out to hang it out the tourist bus comes by and here I am.

FORD: Actually what the bus goes by to see is they go by to see Bob Hope. He lives next door and Betty is out there hanging out the clothes. Actually what she's doing, she does the Hope's laundry and she's going back over there with it!

MURROW: Well, you two must have kept house in many places since you were married, haven't you?

FORD: Sure have.

MRS. FORD: We certainly have.

MURROW: Any interesting ones?

MURROW: Sure.

FORD: This is my wife Betty.

MRS. FORD: How do you do.

MURROW: Good evening, Betty.

MRS. FORD: Good to see you, Ed.

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MRS. FORD: Oh well, Ed, yes, I think so. We have lived in, oh, the first place was a little ranch out in T- California.

FORD: Then we lived with the folks [?]

MRS. FORD: That's right, then we lived with my folks. This was during the war, of course.

FORD: You forgot the chicken houses.

MRS. FORD: The chicken houses.

FORD: They have a bunch of chicken houses out there and they fixed them up. That was nice though.

MRS. FORD: It was very nice. Our big, big deal was when we lived on the barge on the Pecos River.

FORD: It was a barge house tied to the bank that used to be a floating café and I rented it on the Pecos River in New Mexico for $40.00 a month and we lived there and I used to drive across the bridge to see if the thing was leaning so I could go turn the pump on. We were happy there.

MRS. FORD: We were. The wonderful thing was after we left there we moved into a motel and this was like Heaven because we were warm.

FORD: It was warm and dry.

MURROW: Well, I gather all this was while Ernie

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was in the Air Force and before the children arrived?

FORD: That's right.

Speaking of the children, Ed, they're sitting out there squirming like a worm in hot ashes. Can I go get them and bring them in here?

MURROW: Yes, please do.

FORD: Fine, okay. Buck and Bryan. Here they come. Come on downstairs, will you. There. This is my oldest Mr. Murrow. This is Buck. And this is Bryan.

BUCK: Hello, Mr. Murrow.

BRYAN: Hello, Mr. Murrow.

MURROW: How are you, fellows. Buck, what's that you have in your hand there?

BUCK: This is part of my train.

MURROW: Do you have a lot of trains?

BUCK: Oh, I wouldn't say that.

MURROW: You wouldn't? Would you like to have some more?

FORD: What's that?

MURROW: Would you like to have some more trains, Buck?

BUCK: Yes.

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BUCK: Yes.

FORD: You want to show him what you've got? Let's go down here, Ed, and show Mr. Murrow and how much of your train you've got. Bryan, put your shirt tail in. There. How's that?

This is the first train they ever--- we picked th this one up last Christmas for the boys. This is the first one they ever got and not much track or anything like that.

MURROW: Can you start it, Buck?

FORD: Show him how to run it. Turn it wide open. Come on.

BUCK: Watch out.

FORD: Here we go.

MURROW: There goes Old 97.

FORD: There's old 97. Boys, you had a wreck.

MURROW: Ernie, what's that car doing there in the foreground. I don't see any highways about?

FORD: Well, Ed, look on the front of it. I never saw one of these with "Murrow" on it. You know.

MURROW: I know.

FORD: As GraddDad always said, there was a fellow in Detroit that made cars and put our name on them.

MURROW: Betty.

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MRS. FORD: Yes.

MURROW: Do the boys have any of Ernie's singing talent?

MRS. FORD: I think so. They have one song they especially like to do which is [title indistinct].

FORD: Boys, stand up and sing for Mr. Murrow.

[Buck and Bryan sing]

FORD: That's fine, boys. You are real good.

MURROW: Thank you, very much.

BUCK:... [indistinct]

BRYAN: ... [indistinct]

FORD: Well, you are all right. Stop there right now.

MURROW: Buck?

BUCK: Yes.

MURROW: Who's your favorite on television?

BUCK: Well, personally I like Elvis Presly and Thomas D- and Tennessee Ernie Ford.

MURROW: Tennessee Ernie Ford?

BUCK: Yes.

MURROW: You really like him?

FORD: Yes, Sir.

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MURROW: Bryan?

BRYAN: Yes sir.

MURROW: What show do you like?

BRYAN: I like my Daddy and Mickey Mouse.

BUCK: The best man that I like is Elvis Presly.

MURROW: IS that right?

FORD: Yes. Well, he has made that pretty plain, hasn't he, Ed.

MURROW: Yes, that's right. I didn't hear him the first time, Ernie.

FORD: What's that?

MURROW: I didn't hear him the first time.

FORD: That's what he figured, I think.

BRYAN: I like the rock and roll.

FORD: You like the rock and roll.

BRYAN: Yes... [garbled]

MURROW: Ernie, do the boys do much cowboying up on the ranch?

FORD: They love to go up there, Ed. They love to mess around with the stock and everything and they love to fish and of course I love to hunt and fish. I love that better than anything.

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MURROW: Betty, do you love to hunt and fish with Ernie?

MRS. FORD: No sir, I think at those times especially a man should be out with other gentlemen, hunting and fishing and doing what other men like to do.

MURROW: Ernie, how does young Buck handle a rifle?

FORD: He's got his own little rifle. He keeps it locked up with my guns and when I am out with him we shoot it some and he's learning real fast, Ed. He's doing real fine.

MURROW: Is he pretty good with a rifle?

FORD: Speaking of hunting, I, oh, being pretty good with a rifle, my Dad learned me how to shoot--- Mama, if you will, take the kids up to bed. I'd like to show Ed something in the other room. Ed, let's go in the den. I want to show you a couple of my trophies.

MURROW: Right. Good night, fellows.

FORD: Say goodnight to Mr. Murrow;

BUCK: Good night.

BRYAN: Good night.

MURROW: Good night.

FORD; Let's go through here, Ed. I do most of my hunting up in the State of Utah.

MURROW: Betty, do you love to hunt and fish with Ernie?

MRS. FORD: No sir, I think at those times especially a man should be out with other gentlemen, hunting and fishing and doing what other men like to do.

MURROW: Ernie, how does young Buck handle a rifle?

FORD: He's got his own little rifle. He keeps it locked up with my guns and when I am out with him we shoot some and he's learning real fast, Ed. He's doing real fine.

MURROW: Is he pretty good with a rifle?

FORD: Speaking of hunting, I, oh, being pretty good with a rifle, my Dad learned me how to shoot--- Mama, if you will, take the kids up to bed. I'd like to show Ed something in the other room. Ed, let's go in the den. I want to show you a couple of my trophies.

MURROW: Right. Good night, fellows.

FORD: Say goodnight to Mr. Murrow.

BUCK: Good night.

BRYAN: Good night.

MURROW: Good night.

FORD: Let's go through here. Ed. I do most of my hunting up in the State of Utah.

MURROW: What did you use on that one?

FORD: Mm?

MURROW: What did you use on that one?

FORD: I used a regular thirty-thirty saddle gun. This I guess is known as the gun that won the West. My wife gave me this the first Christmas we were married. I have had it fourteen years now.

MURROW: Iron sights - no scope.

FORD: No scope. I never have learned to use a scope. My Dad taught me how to shoot and I got this fellow here at about 220 yards and these are mule deer from up in Utah.

MURROW: Ernie, what about those other trophies on your mantle?

FORD: That is a little trophy I--- I sponsor a young teen-age foot ball team out here in Burbank. They have been undefeated a couple of years. The steins came from Germany from friends of ours over there. This is a Hereford bull - bronze - sent to me by the American Hereford Association from Kansas City. I raise Herefords up on my ranch North of San Francisco.

MURROW: And that isn't Elvis Presly, is it?

MURROW: What did you use on that one?

FORD: Mm?

MURROW: What did you use on that one?

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MURROW: Jimmie, what about those other trophies on your mantle?

FORD: That is a little trophy I--- I suppose a young teen-age lock bull team out here in Anchorage. They have been uncastrated a couple of years. The mounts came from Germany from friends of mine over there. This is a Dall bull - bronze - sent to me by the American Embassy, Vienna from Kansas City. I raise Dorsetbrids up on my ranch. I am of San Francisco.

MURROW: And that isn't Alaska Dall's, is it?

FORD: No, that isn't Elvis Presly.

MURROW: The portrait I mean.

FORD: No. The portrait isn't Elvis Presly. That was done by Fred Williams who is a very wonderful young artist. He was head make-up man out here on the West coast for another network for a while and he is now doing painting and charcoal work. I think he did a wonderful job on that picture.

MURROW: Very nice indeed.

FORD: Ed, do you know what this is?

MURROW: No.

FORD: That is a pepper mill. That is for people who really like pepper and it works and the reason we have it sitting up here we don't know where to put it and if you get any ideas while you are looking at us I wish you would let us know.

MURROW: I think we will have to have a conference on that one, Ernie.

FORD: And another young buck up here that we got in Utah which was a nice yearling. It's got a nice four point set of horns.

MURROW: Ernie, are you happy in Hollywood?

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MURROW: Ernie, are you happy in Hollywood?

FORD: Yes, I am, Ed. There are things that

miss in Tennessee, of course, but I have made my home here but there are things that I was raised with my folks back there that I do miss, yes.

MURROW: What does your family do back home?

FORD: I'll tell you, let's go in and talk to Betty about it, want to?

MURROW: Yes.

FORD: Fine, let's go back in the living room here.

Honey, Mr. Murrow was asking about our folks, about mine back in Tennessee and about yours---

MRS. FORD: I brought the dog.

FORD: Oh, did you bring Bubbles in?

MRS. FORD: I brought him in.

FORD: All right, Bubbles, you're right in front of the microphone. There old girl.

My Dad has been in the Post Office in Bristol, Tennessee for about, oh, 37 years now. He is due to retire and a funny thing, I married into a postal family. My wife's father retired from a post office out in California after thirty years of service.

MURROW: Ernie, what did you do on the radio in Tennessee?

miss in Tennessee, of course, but I have made my home here. But there are things that I was raised with my folks back there that I do miss, yes.

MURROW: What does your family do back home?

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MURROW: Ernie, what did you do on the farm in Tennessee?

FORD: I was an announcer.

MURROW: Do you remember any of your old commercials?

FORD: Yes, I do. One in particular I'd like to tell you about. That little radio station had all the fires sold.

MURROW: I beg your pardon.

FORD: I say they had the fires sold.

MURROW: You sold fires?

FORD: Yes, to an insurance office there. No matter what was on, music or talking, when the siren sounded we cut anything we had on off the air and said, "the fire is located at such-and-such an address. Please do not follow the fire trucks," and this is brought to you courtesy so-and-so insurance office," and read them a one minute spot.

MRS. FORD: ... [indistinct]

FORD: Some weeks we would make a little money and other times, why, it would go a couple of months and we wouldn't have any fires.

MURROW: Ernie?

FORD: Yes, that's true, Ed.

MURROW: I believe you; I believe you. Thank you

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MRS. FORD: ... [indistinct]

FORD: Some weeks we would make a little money and other times, why, it would go a couple of weeks and we wouldn't have any tires.

MURROW: Rarely?

FORD: Yes, that's true. Yes.

MURROW: I believe you; I believe you.

very much for letting us come and visit you and will you say good night to the boys, please.

FORD: I sure will and thank you for being so courteous.

MURROW: Thank you very much indeed.

MRS. FORD: Thank you for calling, Mr. Murrow.

MURROW: Good night, Betty.

MRS. FORD: Good night.

MURROW: We will be back in a moment.

[Commercial]

MURROW: Next week a visit with columnist Stewart Alsop and his family in Washington and with that veteran entertainer Ted Lewis and his wife here in New York.

Those are some of the people who made tonight's program possible.

And, now, from PERSON TO PERSON good night and good luck.

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MURROW: Thank you very much indeed.

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MURROW: Good night, Betty.

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PERSON TO PERSON with EDWARD R. MURROW
Guests: Mr. and Mrs. Stewart Alsop
Mr. and Mrs. Ted Lewis
Friday, March 8, 1957 - 10:30 P. M.

MURROW: Good evening. I'm Ed Murrow. The name of the program is Person to Person. It's all live; no film.

Tonight we'll be going to Washington and the home of Stewart Alsop and his family. He and his brother write that widely syndicated column. And then on to New York for a visit with Ted Lewis and his wife. He's one of the veteran entertainers of show business.

We'll be ready to go in exactly 30 seconds.

[Commercial]

MURROW: The Alsop brothers, who have been writing their syndicated political column for more than 11 years, reached common ground by rather different routes. Stewart Alsop, the younger, went to Yale; became an editor in a publishing house, and served with the British and American Armies in Europe during the war. He was an OSS parachuter. His brother, Joe Alsop, went to Harvard; became a newspaper man, did wartime

service with the Air Force. It was after the war that the Alsop brothers became a writing team. Their column, "Matter of Fact," appears in more than 200 newspapers.

Stewart, and his family, live in this house in suburban Washington. Mrs. Alsop, now the mother of four children, was a British war bride. Her name is Patricia but everyone calls her "Tish."

Evening, Stewart.

MR. ALSOP: Hello, Ed.

MURROW: What are you doing there?

MR. ALSOP: I'm trying to poke up the fire a bit.

MURROW: I suppose that's something like the job of covering Washington: building an occasional fire or smoking out a story?

MR. ALSOP: Well, that's more Joe's jobin building fires under sources. Personally, I think a reporter's job is a little more like an archeologist. You know, you get one piece of information and that's like the jawbone of the prehistoric beast you're trying to find out about. Then you get another piece and it's like the thigh bone, and if you're lucky and you have some experience, you can reconstruct the pieces and then you've got a story.

MURROW: Stu, this matter of collaborating on a column. How do you and Joe divide the work?

MR. ALSOP: Well, Ed, a lot of people have asked

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MURROW: Stu, this matter of collaborating on a column. How do you and Joe divide the work?

MR. ALSOP: Well, Ed, a lot of people-more-

us that because I suppose it's rather a unique operation, this "brother act" of ours, but it really works very easily. Joe, for example, has been abroad for the last two months, and he's been doing most of the columns. And then when he signs off, I come in, and it really works very well because, you know, it gives you time to relax a bit. You lose that pressure of a deadline on your neck every minute, and you can take a little time off. You can write magazine articles and you can even think if necessary.

MURROW: Well, I know that Joe is in Europe, but your family is all together, I assume.

MR. ALSOP: Yes, we've got the whole lot here, even the youngest.

MURROW: Good.

MR. ALSOP: My wife, Tish, here is looking at some pictures that might possibly interest you.

MURROW: Good evening, Tish.

MRS. ALSOP: Good evening, Ed.

MURROW: Are you looking for something special there.

MRS. ALSOP: Yes, I am. My husband's family has a curious tradition of taking pictures of the children back and side views. We have one of the former generation and one of our own generation we'd like to show you.

MURROW: Back and side view.

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MURROW: Good evening, Ilah.

MRS. ALSOP: Good evening, Ed.

MURROW: Are you looking for something special there.

MRS. ALSOP: Yes, I am. My husband's really has a curious tradition of taking pictures of the mulligan back and side views. We have one of the former generation and one of our own generation we'd like to show you.

MURROW: Back and side view.

MRS. ALSOP: Back and side. This is the first one.

MURROW: Now, wait a minute. Which generation is that?

MRS. ALSOP: That's my father-in-law.

MURROW: Ah, hah. And then you have back views of your own children, too?

MRS. ALSOP: I have this of my own children, yes. It was taken a couple of years ago. We are missing actually the one of Stu's generation because Joe has it in Paris.

MURROW: Well, Tish, why the rear view? Don't the children like to pose?

MR. ALSOP: Ed, here they are live. This is the pose they had in their last picture.

MURROW: Um, hm.

MR. ALSOP: This one here is Joe.

MURROW: Good evening, Joe.

JOE: How do you do, Mr. Murrow.

MR. ALSOP: And this is Ian.

MURROW: Ian, how are you?

IAN: Hi. Fine.

MR. ALSOP: And this is Elizabeth.

ELIZABETH: Hello.

MURROW: Hello, Elizabeth.

MR. ALSOP: And this is the last born and my namesake, Stewart.

MRS. ALSOP: Back and side. This is the first one.

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MURROW: Um, hm.

MR. ALSOP: This one here is Joe.

MURROW: Good evening, Joe.

JOE: How do you do, Mr. Murrow.

MR. ALSOP: And this is Ian.

MURROW: Ian, how are you?

IAN: Hi. Fine.

MR. ALSOP: And this is Elizabeth.

ELIZABETH: Hello.

MURROW: Hello, Elizabeth.

MR. ALSOP: And this is Jane. Jane and my mother-in-law, Stewart.

MURROW: How are you, Stewart?

STEWART: Hi.

MURROW: Hi. Tell me, who is the budding writer in the younger set?

ELIZABETH: I am.

MURROW: You are?

ELIZABETH: Yes.

MURROW: What kind of thing do you like to write?

ELIZABETH: Well, I like to write stories.

MURROW: Ah, hah. What kind of stories?

ELIZABETH: Well, sort of animal stories.

MURROW: Anyone an artist in the family?

MR. ALSOP: Ian's kind of an artist.

IAN: I like to paint whales and things like that.

MURROW: Whales. You work on a big canvas, huh, Ian? Is there no mechanical genius in the family?

MR. ALSOP: Joe is our mechanical genius.

JOE: I like to "hack" around with little motors and little bells and buzzers. They're lots of fun.

MURROW: Uh, huh. And, Elizabeth, you like to write animal stories. Is that right?

ELIZABETH: Yes.

MURROW: Uh, huh. Tish, with four youngsters you must have a real busy day.

MRS. ALSOP: Well, it is kind of busy, Ed, and

MURROW: How are you, Stewart?

STEWART: Hi.

MURROW: Hi. Tell me, who is the budding writer in the younger set?

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JOE: I like to "hack" around with little motors and little bells and buzzers. They're lots of fun.

MURROW: Uh, huh. And, Elizabeth, you like to write animal stories. Is that right?

ELIZABETH: Yes.

MURROW: Uh, huh. Kids, with jobs, you must have a real busy day.

MRS. ALDOF: Well, it's kind of busy.

they've been up late tonight so I think we'll say good-night and push off to bed.

MURROW: What a wonderful family. Good night all.

MRS. ALSOP: Come on.

MURROW: Good night.

ELIZABETH: Good night.

STEWART: Good night.

JOE: Good night.

IAN: Good night.

MURROW: Stu?

MR. ALSOP: Yes, Ed?

MURROW: There seems to be rather less gloom and doom in your household than in some of the columns you and Joe write.

MR. ALSOP: Well, I suppose that may be true, Ed. I know we've got a certain reputation of being merchants of gloom and doom. I remember there was a time when my brother sat next to a very nice English lady, and she turned to him and said, "Why do you always write about these gloomy things? Why don't you write about these cheerful things?" So Joe said, "Madam, about what?" And so she said, "Well, why don't you write about birds?" And Joe pointed out to her that we really didn't know much about birds, and we do know something - not enough - about these other so-called "gloomy" things. I do think, seriously, Ed, that it is difficult to write seri-

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MURROW: Good night.

ELIZABETH: Good night.

STEWART: Good night.

JOE: Good night.

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MURROW: Etc?

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ously about the national situation without an occasional note of doom or gloom creeping into what you write. After all, it was only about six or seven years ago, about the time my daughter, Elizabeth, Was born, when we had a total monopoly on the nuclear weapons and on the means of delivering them. That monopoly has now been broken, and by the most expert testimony, it has not only been broken, but the Soviets are now surpassing us in this field, and it is a little difficult, I think, to be cheerful about this situation, and I suppose it explains why Joe and I have a certain obsession with the subject of American defense.

MURROW: Stewart, do you find it is getting easier or tougher to report Washington news these days?

MR. ALSOP: Well, Ed, if you wear out shoe leather you can still find out a lot of stuff. You can find out, if you will, the essential facts, but I do think it's this - call it what you will - this security mania, "Daddy-knows-bestism", or what have you, which is an increasing tendency in government and has been now for a good many years. There's a very real problem because, after all, Lincoln said, "This is a government of the people and by the people," and it's difficult for the people to govern wisely if they don't know the essential facts, and these, the vital facts affecting our national security, are more and more the possession of a small group of high officials with Q clearance armed with top secret stamps, and I

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really think this is a very serious problem, indeed. Here's Tish.

MURROW: Tish?

MRS. ALSOP: Yes, Ed.

MURROW: I meant to ask you earlier, do you really get time to read everything the Alsop brothers write?

MRS. ALSOP: Well, it's difficult to keep up with them, to be sure, at times. I miss out on an occasional column but I get all the magazine articles in. Stu sometimes uses me as a guinea pig. He says if I can understand a magazine article anybody can.

MURROW: Do you get to travel very much with Stewart?

MRS. ALSOP: It depends upon the time of the year he goes and whether I can get the children settled somewhere. I've been lucky in some ways. I had a trip in '49 that took six months around the Far East, and then in '55 - let's see, I was in London and Paris and in Gibralter, so I can't complain.

MURROW: Good. Stewart, I know you were in Russia recently. Were you very much impressed?

MR. ALSOP: I was there about a year and a half ago, Ed. Joe was there more recently. He only came back about two weeks ago, and I think we had pretty much the same impression. We were impressed in the sense that the Soviet system is a viable and effective national faith. On the

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MRS. ALSOP: Yes, Ma.

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other hand, we were both - I think myself more than Joe - also depressed. I don't know if you've ever been there, but there's a kind of curious weight in the atmosphere so that you're delighted to get out. It's a kind of terrible feeling of dreariness and drabness about the place. I happen to have a small souvenir of my Russian trip. The only thing I bought in Russia are these Russian cigarettes. Here's one of them. As you can see, it's a rather peculiar cigarette. Only the top part, this little bit here, is tobacco and the rest of it is nothing, and I advise you never to smoke one because you never will again.

MURROW: Stewart, there's a certain association between you and the word "Egghead." Do you care to pick it up from there?

MR. ALSOP: Oh, I wish you hadn't mentioned that, Ed. It's a word which I think is pretty ghastly, and I was, in fact, a kind of "godfather" of the word. My brother, John, invented it in the 1952 campaign when he was talking about the admiration of the "egghead for Adlai Stevenson" and I used it in a column and the word was born, but I'd much rather not have been its godfather.

MURROW: Tish, you first came to America after the war, didn't you?

MRS. ALSOP: Yes, I did.

MURROW: Did you have any difficulty in adjusting

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MURROW: Well, you didn't come to America either, did you?

MR. ALSOP: Yes, I did.

MURROW: Did you have any difficulty in getting in

to our ways?

MRS. ALSOP: I did. Yes, indeed. Stu always says I didn't speak a word for the first two years, and I'm afraid it's partly right, but I don't know, there is a great deal of warmth in the family that I came into that helped me over, and well, it took a while is all I can say.

MURROW: What was the toughest problem in learning to become an American?

MRS. ALSOP: I don't know. Possibly the difference in what the words mean in the language. One particular one I found, for instance, in grocery shopping, was biscuits, of all things. Biscuits in England are cookies.

MURROW: Yes.

MRS. ALSOP: And I'd ask for biscuits and they'd constantly send me hot rolls instead, so I never got along with the children on that.

MURROW: Stewart, as an American who married an English girl, would you like to take your life in your hands and comment on American and British womanhood?

MR. ALSOP: Well, Ed, that's a really tough question. Actually, I'm not quite sure I'm qualified to speak on the subject because it's for a long time now. For a long time, after all, Tish has been an American, but I do seem to feel that there was a slight difference. In the old days when she first came over, you know, there was a kind of proper

to our ways?

MRS. ALSOP: I did. Yes, indeed. She always says I didn't speak a word for the first two years, and I'm afraid it's partly right, but I don't know, there is a great deal of warmth in the family that I came into that helped me over, and well, it took a while is all I can say.

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MURROW: Stewart, as an American who married an English girl, would you like to take your life in your hands and comment on American and British womanhood?

MR. ALSOP: Well, Ed, that's a really tough question. Actually, I'm not quite sure I'm qualified to speak on the subject because it's for a long time now. For a long time, after all, Ellen has been an American, but I do seem to feel that there was a slight difference. In the old days when she first came over, you know, there was a kind of reserve

reverence paid to Dad as the head of the family, and the slippers used to be there in front of the fire, and now I find that I'm rather constantly put in my place.

MURROW: Well, Tish, I imagine that with the children to care for, you don't have very much time for many outside activities, do you?

MRS. ALSOP: Well, yes, I do, some. I work down in the emergency hospital, for instance, as a volunteer up on the 7th floor, and it's rewarding and we're going to move into a new center next October, I think it is, which will be perfectly wonderful.

MURROW: Ah, hah. Stewart, do you ever find that your OSS training comes in handy as a journalist?

MR. ALSOP: Well, in a way it does, Ed. You know, you have this peculiar post-war phenomenon of guerilla forces having had a tremendous effect on the course of post-war history, and look at China, and look at Indonesia; look at Indo-China, where you will, and wherever it is, you will find the same phenomenon and my memories of my post-war experience are very interesting in that sense.

MURROW: Because it gives you a more clear understanding of the techniques and the tactics that are now used by guerillas, doesn't it?

MR. ALSOP: Yes. What impressed me in France was how easy it was to fight one of these guerilla wars. You know,

reverence paid to Dad as the head of the family, and the slippers used to be there in front of the fire, and now I find that I'm rather constantly put in my place.

MURROW: Well, Dick, I imagine that with the children to care for, you don't have very much time for many outside activities, do you?

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MURROW: Because it gives you a too close understanding of the techniques and the tactics that are now used by guerilles, doesn't it?

MR. ALSOP: Yes. What impressed me in Indonesia was how easy it was to fight one of these guerilla wars. You know,

it's a very safe kind of war. If my sons - and I hope not - if my sons ever have to go to war, I'll tell them the thing to do is to jump behind the lines.

MURROW: Thank you very much, Stewart. Thank you, Tish, for letting us come and visit you. Will you say good night to the children again?

MRS. ALSOP: I will, indeed.

MURROW: Thank you very much.

MR. ALSOP: Thank you.

MRS. ALSOP: Goodbye.

MURROW: In just a moment we'll take you for a visit with Ted Lewis and his wife.

[Commercial]

MURROW: I don't think Ted Lewis has ever played opera, but if there is any other branch of show business he's missed, I'm certain he's ready at the drop of his battered top hat to give it a try. For more than 45 years Ted Lewis, his hat, and his clarinet has been asking America "Is everybody happy?" and telling us about "When My Baby Smiles at Me," and "Me and My Shadow." In all that time the only thing he's changed in his act is his tuxedo.

Ted was born in Circleville, Ohio, near Columbus 65 years ago. From school and his music studies, he went into show business. One day on a vaudeville bill in Syracuse, New York, he met a dancer named Aida Baker. They were married 41

It's a very safe kind of war. If my sons - and I hope not - if my sons ever have to go to war, I'll tell them the thing to do is to jump behind the lines.

MURROW: Thank you very much, Stewart. Thank you, Mish, for letting us come and visit you. Will you say good night to the children again?

MRS. AIRSOP: I will, indeed.

MURROW: Thank you very much.

MR. AIRSOP: Thank you.

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Ted was born in Circleville, Ohio, many birthdays 65 years ago. From school and his music studies, he went into show business. One day on a vaudeville bill in Syracuse, New York, he met a dancer named Ada Bakers. They were married at

years ago, and just 26 years ago Ted and Aida Lewis found an apartment they liked in this building on New York's West Side overlooking Central Park. They like it so much that it's been their home ever since. A place to rest and plan before starting out again on a tour of the country.

MURROW: Good evening, Ted.

MR. LEWIS: Good evening. Is everybody happy?

MURROW: Well, I'm sure that "everybody's happy" in the Lewis household tonight.

MR. LEWIS: That we are. Very, very happy to be here, to be home to rest for a few weeks between our work, Ed.

MURROW: Ted, you've put in a lot of milage around this country. How long can you take it easy before you get the urge to hit the road again?

MR. LEWIS: Well, about two or three weeks is my limit.

MURROW: Well, I know that you're never at a loss for something to do. What's the latest Ted Lewis enterprise?

MR. LEWIS: Well, they're going to make my life story, Ed, for the third time in pictures. You know they made two others, and, in fact, before I finish, I think it's going to be a serial. There's only one trouble out there, Ed.

MURROW: What's that?

MR. LEWIS: Well, you see, the writers, they want to change everything around. That was the trouble with the

years ago, and just 25 years ago Ted and Alda Lewis found an apartment they liked in this building on New York's West Side overlooking Central Park. They like it so much that it's been their home ever since. A place to rest and plan before starting out again on a tour of the country.

MURROW: Good evening, Ted.

MR. LEWIS: Good evening. Is everybody happy?

MURROW: Well, I'm sure that "everybody's happy" in the Lewis household tonight.

MR. LEWIS: That we are. Very, very happy to be here, to be home to rest for a few weeks between one week and another.

MURROW: Ted, you've put in a lot of mileage around this country. How long can you take it easy before you get the urge to hit the road again?

MR. LEWIS: Well, about two or three weeks is my limit.

MURROW: Well, I know that you've never at a loss for something to do. What's the latest and liveliest adventure?

MR. LEWIS: Well, they're going to make my life story. Mm, for the Alda Sims in glamour. For some time, many two schemes, and, in fact, before I finish, I think it's going to be a serial. There's only one trouble out there.

MURROW: What's that?

MR. LEWIS: Well, you see, the writers, they want to change everything around. That's why they couple with the

last two life stories. Naturally I spent many days and nights writing the script. I took it out to Hollywood recently, and, naturally, when you write a life story the first thing that you tell them is the date and the month and the year that you were born and the place. Well, I was born June 6, 18 da-da-da, and in a very, very lovely town, Circileville, Ohio. I call it the capitol of the world.

When I took the script out there - oh, the writers read the script, and right away he said, "Now, look, Ted, we don't think you ought to come from Circleville, Ohio because Circleville has no color." I said, "No color? Evidently, young man, you have never been in Circleville, Ohio. Circleville, Ohio has everything." "Well," he said, "I think you should come - we think, rather - you should come from a beautiful southern town. Your mother should be a lovely southern belle, and your father a great follower of Lee." "Well," I said, "with all due respect to the southern people, they're wonderful to us, we play down South every year like New Orleans, around there," I said, "The people are very lovely to us, but my mother was never a southern belle and the only Lee that my father ever followed was Gypsy Rose Lee."

MURROW: Well, Ted, I'm sure they won't get away with taking too many liberties with your life, not if your shrewd business manager can prevent it.

MR. LEWIS: You bet, and speaking of business

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MURROW: Well, Ted, I'm sure they won't get away with taking too many liberties with your life, not if your shrewd business manager can prevent it.

MR. KENTE: You bet, and speaking of business

manager, I'd like to have you meet the greatest business manager that I think ever lived, and she happens to be right here in the living room, and her name is Mrs. Ted Aida Lewis.

MRS. LEWIS: Hello.

MURROW: Good evening, Aida.

MRS. LEWIS: Good evening, Ed.

MURROW: Tell me, Aida, and level with me on this now, does the star of the family ever go temperamental on you? Is he easy to manage?

MRS. LEWIS: Oh, yes, he's very easy to manage, as long as he can have his own way about most things, and by that I mean he loves to work. He enjoys his work and he loves to work for people who are kind and sweet to him, and when they are, he goes out to do everything possible for them.

MURROW: Aida, was I correct a moment ago in saying you've lived in this apartment for 26 years?

MRS. LEWIS: Yes, we have. We've been here since 1931.

MURROW: I wonder what the record is for living in the same apartment.

MRS. LEWIS: Well, I'm not too sure, Ed. Actually we don't stay here all the time. You know we go on tour a great deal, and I go with Ted when he goes to Reno at the Riverside Hotel; San Francisco when he plays the Village, and Los Angeles, and, of course, in Las Vegas when he plays the

manager, I'd like to have you meet the greatest business manager that I think ever lived, and she happens to be right here in the living room, and her name is Mrs. Ted Aldis Lewis.

MRS. LEWIS: Hello.

MURROW: Good evening, Aldis.

MRS. LEWIS: Good evening, Ed.

MURROW: Tell me, Aldis, and level with me on this now, does the ayer of the family ever go temperamental on you? Is he easy to manage?

MRS. LEWIS: Oh, yes, he's very easy to manage, as long as he can have his own way about most things, and by that I mean he loves to work. He enjoys his work and he loves to work for people who are kind and sweet to him, and when they are, he goes out to do everything possible for them.

MURROW: Aldis, was I correct a moment ago in saying you've lived in this apartment for 20 years?

MRS. LEWIS: Yes, we have. We've been here since 1931.

MURROW: I wonder what the reason is for living in the same apartment.

MRS. LEWIS: Well, I'm not too sure. We don't stay here all the time. You know we go on tour a great deal, and I go with him when he goes to Ojai at the Riverside Hotel; San Francisco when he plays the Fairmont, Los Angeles, and, of course, in Las Vegas when he plays the

Desert Inn, which I adore, and then down to New Orleans to the Roosevelt Hotel, and a few other places. We're goingto Palm Beach from here and Ted opens at the Towers Hotel down there in just a couple of weeks on the 26th of March.

MR. LEWIS: You got that plug in.

MURROW: Well, at least you've had time to get settled down in this apartment, haven't you?

MRS. LEWIS: Yes, we have, indeed, and we like it very much.

MR. LEWIS: I love this apartment. I'd like to take you through. You know, you notice the clowns around. Our theme is real clowns. It's my hobby, collecting clowns. Ed, if you don't mind, I'd like to have you just take one little glance at the first clown. That's me.

MURROW: You look younger now than you did then, Ted.

MR. LEWIS: Well, I'm going to die of improvements, I guess. And if you'll come through with us, I want to show you - here's a little fellow that any time I feel blue and down in the dumps, all I do is take a little look at him for a few minutes and I feel pretty good. He cheers me up.

MURROW: He makes me feel better, too, Ted.

MR. LEWIS: Does he? Good. Then here's a real old-time clown, Ed. Here's the one here that's from the old wagon circus days. You know, when they used to travel by

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wagon?

MURROW: Uh, hum.

MR. LEWIS: With the old dilapidated wig, the eyebrows, the lighting, the makeup, and this is my favorite. I think this is just a wonderful piece of work.

MURROW: Ted, tell me, when did you start asking, "Is everybody happy?"

MR. LEWIS: Oh, my goodness, that was back in - but, wait, before you ask me that question, Ed, I'd like to take you into the dining room---

MURROW: Right.

MR. LEWIS: ---and show you a few of the things that were presented to us. Just a moment. You step in here.

MURROW: Good. What a lovely dining room.

MRS. LEWIS: Thank you.

MR. LEWIS: Aida, will you show the folks? Here are two modernistics. These are made of glass, these clowns, and this one was presented to us by that lovely Sophie Tucker, and this one by some people who are going to take a trip to South America every couple of - a couple of times a year, Mr. and Mrs. Mel Stone, and the colorings on them, I wish you could see them in color, they're just really beautiful.

MURROW: Now, Ted, let's get back to the business of the origin of "Is everybody happy?"

MR. LEWIS: That's right.

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MURROW: Uh, ham.

MR. LEWIS: With the old dilapidated wig, the eye-brows, the lighting, the makeup, and this is my favorite. I think this is just a wonderful piece of work.

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MURROW: Now, Ed, let's get back to the business of the origin of "Is everybody happy?"

MR. LEWIS: That's right.

MURROW: When did you start using that?

MR. LEWIS: Oh, well, this happened back in 1917 when I was with Earl Fuller's jazz band, and I was leading a band in Rector's Restaurant here on 48th Street and Broadway, and it was during the time of the first World War, and everybody was a little low. All of the soldiers would be up with the girl friends dancing, and this was our opening night, and after the first number - the first jazz number - I don't know, it just came to me to say, "Is everybody happy?" and everybody started to applaud, and I have been using that phrase ever since.

MURROW: Ted, in the few minutes we've been talking here, have you felt sort of undressed without that top hat?

MR. LEWIS: I should say I do. I wouldn't go anyplace without this. This is my real pal. This is a friend of mine that I could never give up and I only hope that some day the Smithsonian Institute will accept it.

MURROW: I'm sure they will. Tell me, are you still as adept as ever with that hat trick?

MR. LEWIS: Well, W. C. Fields taught me a lot of things with this hat. I don't know, maybe I can't do it as well as I used to, but I can try, Ed - try. [Does hat trick.]

MURROW: Aida, tell me this: where does he get all that energy?

MURROW: When did you start using that?

MR. LEWIS: Oh, well, this happened back in 1917 when I was with Earl Fuller's jazz band, and I was leading a band in Rector's Restaurant here on 46th Street and Broadway, and it was during the time of the First World War, and everybody was a little low. All of the soldiers would be up with the girl friends dancing, and this was our opening night, and after the first number - the first jazz number - I don't know, it just came to me to say, "Is everybody happy?" and everybody started to applaud, and I have been using that phrase ever since.

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MR. LEWIS: Well, W. C. Fields taught me a lot of things with this hat. I don't know, maybe I can't do it as well as I used to, but I can try. So - try. Does one need all that energy?

MURROW: Alda, tell me this: was Ted as

MRS. LEWIS: Well, I think he has more energy than several people put together. You know, about three or four mornings a week - actually four or five - he goes skating in Central Park at the Woehlman's Rink there. This week I think he missed a couple of days on account of the rain, but he'll make up for it next week, I'm sure.

MR. LEWIS: You bet I will.

MURROW: Did you learn to skate in Circleville, Ted?

MR. LEWIS: I learned to skate when I was about 8 or 9 years old in Circleville, Ohio. We had those little 75¢ skates, you know, that clamp on to your shoes?

MURROW: Yes.

MR. LEWIS: And I've skated for years. I gave it up for about 25 or 30 years, and when I was at Woehlman's Park a year or two ago, I saw all these people having such a wonderful time on the ice and I heard about this Mrs. Woehlman donating this wonderful memorial in honor of her husband, and all the kids and the grownups, and fellows there 75, 80 years old skating, and I thought, well, this is good enough for me, I'm going to get my ice skates and get my ice legs back again.

MURROW: Well, Tell me, Ted, what kind of a skater are you? Fancy?

MR. LEWIS: If any of the folks are listening in that I skate with every morning, I try to do a little figure

MRS. LEWIS: Well, I think he has more energy than several people put together. You know, about three or four mornings a week - actually four or five - he goes skating in Central Park at the Wollman's Rink there. This week I think he missed a couple of days on account of the rain, but he'll make up for it next week, I'm sure.

MR. LEWIS: You bet I will.

MURROW: Did you learn to skate in Grosloville, Ted?

MR. LEWIS: I learned to skate when I was about 8 or 9 years old in Grosloville, Ohio. We had those little Ty skates, you know, that clamp on to your shoes?

MURROW: Yes.

MR. LEWIS: And I've skated for years. I gave it up for about 25 or 30 years, and when I was at Wollman's Park a year or two ago, I saw all those people having such a wonderful time on the ice and I heard about this Mrs. Wollman doing this wonderful memorial in honor of her husband, and all the kids and the grownups, and fellows there 70, 80 years old skating, and I thought, well, this is good enough for me, I'm going to get my ice skates and get my ice legs back again.

MURROW: Well, Tell me, Ted, what kind of a skater are your fancy?

MR. LEWIS: If any of the kids are listening in that I skate with every morning, I say to do a lot of

skating, a little straight skating, and - well, I was playing in St. Louis this year - January - on my way back from the Coast, at the Chase Hotel, and there happened to be an ice show there at the arena. The Silver Skates of the Post-Despatch, and one of the fellows had spoke about my skating and he was one of the officials, and he asked me if I'd like to come down and skate. This was the next afternoon. I said, "Certainly, I'll be there." I went there with my old high hat and my skates, and I put 'em on and he introduced me, and I went around this rink. There was about 13,000 people there, and, Ed, believe it or not, this is what they presented me with. Look at that!

MURROW: A medal.

MR. LEWIS: Isn't that wonderful? From the Post-Despatch in St. Louis.

MURROW: Ted, you've won a lot of awards over the years. Which one means the most to you aside from the skating prize?

MR. LEWIS: Well, I think, Ed, I think that I'll let Mrs. Lewis talk about that because we share these things pretty well alike and I think it's her time to talk a little bit.

MRS. LEWIS: Well, I think we should tell him about the camp at Maldon, New York, Camp Williams, where they have the Ted Lewis Playhouse, the Sophie Tucker playground and

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MR. LEWIS: Well, I think, Ed, I think that I'll let Mrs. Lewis talk about that because we shape these things pretty well alike and I think it's her time to talk a little bit.

MRS. LEWIS: Well, I think we should tell him about the camp at Malden, New York, Sam Williams, where they have the Ted Lewis Playhouse, the Sophie Tucker-Jay Leno

the Aida Lewis Stadium. And also the Surprise Lake Camp where I do a great deal of work with the women's organization, and a short time ago I started to work real hard for the Beth David Hospital and Ted was given this plaque last year, and I know he's very proud of it.

MR. LEWIS: A patron.

MRS. LEWIS: Yes, you're a patron of the hospital now.

MR. LEWIS: Yes, I guess the Ted Lewis Park in Circleville, Ohio, that is really my pet.

MRS. LEWIS: Well, I thought you'd tell them about that because that's your seed where you first started and everything else and I think that's very close to you.

MR. LEWIS: Yes, I'm very close to the Ted Lewis Park in Circleville, Ohio. I think it's just wonderful and the kids have a playground there, 13 and a half acres. They play baseball. They play football. They have a community church there on Sundays during the summer and we make "everybody happy."

MURROW: Ted, they tell me you can't be elected mayor in Circleville, Ohio without your prior approval. Is that right? or an exaggeration.

MR. LEWIS: Well, it's a little bit exaggerated, but I think I could have something to do with it if the candidate would call me up and let me know what's going on.

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MRS. LEWIS: Well, I thought you'd tell them about that because that's your seed where you first started and everything else and I think that's very close to you.

MR. LEWIS: Yes, I'm very close to the Ted Lewis park in Cleveville, Ohio. I think it's just wonderful and the kids have a playground there. 15 and a half acres. They play baseball. They play football. They have a community church there on Sundays during the summer and we make "everybody happy."

MURROW: Ted, they tell me you can't be elected mayor in Cleveville, Ohio without your prior approval. Is that right? or an exaggeration.

MR. LEWIS: Well, it's a little bit of a stretch, but I think I could have something to do with it if the candidate would call me up and let me know what's going on.

MURROW: Well, Ted Lewis, thank you very much for letting us come and visit you. Thank you, Aida.

MR. LEWIS: Thank you.

MRS. LEWIS: Thank you, Ed.

MURROW: It has been very pleasant and everyone down here in the studio is much happier for having visited you.

MRS. LEWIS: Thank you.

MR. LEWIS: Thank you.

MRS. LEWIS: And do come to visit us again.

MURROW: Thank you. We'll be back in a moment.

PERSON TO PERSON with EDWARD R. MURROW
Guests: Duke Ellington
Mr. and Mrs. William Zurack
Friday, March 15, 1957 - 10:30 P. M.

MURROW: Good evening. I'm Ed Murrow. The name of the program is Person to Person. It's all live. There's no film. Tonight we will be visiting first with musician and composer, Duke Ellington, and then we will drop in on one of America's famous sculptors, William Zurack and his wife. We will be ready to go in exactly 30 seconds.

[Commercial]

MURROW: Edward Kennedy Ellington is one of America's top-flight musicians. He was born in Washington, D. C. 57 years ago. Duke Ellington spent some of his teen-age years, and all of his adult time composing music and leading a band around this country and abroad. Duke started with a six-piece band during World War I. In time his band became one of the most exciting in the business, and in his 2000 pieces of music, the

critics found a style that contains the succinctness of concert music and the excitement of jazz.

Duke Ellington is still working; almost always on the road shuttling from city to city, from hotel to hotel, but he keeps his home ties here on the top floor of this New York apartment building. That's the second one from the right overlooking the Hudson River, with his sister, Mrs. Ruth James.

Evening, Duke. How are you?

MR. ELLINGTON: Hi, Ed. How are you?

MURROW: Just fine.

MR. ELLINGTON: Good.

MURROW: That's a very familiar scene. Duke Ellington at his piano.

MR. ELLINGTON: Yes. Nothing is happening, though.

MURROW: You look a little lonely without your band.

MR. ELLINGTON: Oh, yes. Well, the band is in Philadelphia playing right now. It's playing over there for the Potentate Ball and Pyramid Lodge at the Shriner's Temple, and I'm going to chase right over there real madly as soon as I visit with you.

MURROW: Well, Duke, is that the piano you used to compose your thousands of tunes?

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MURROW: Well, Duke, is that the piano you use to compose your thousands of tunes?

MR. ELLINGTON: Oh, yes, this is the piano from the old homestead where my mother and father and whole family were, and a lot of exciting things have come out of here. Some of my most satisfying works.

MURROW: Duke, can you remember when you first became really conscious of music?

MR. ELLINGTON: Oh, yes, very well. My mother used to buy sheet music and play it on the piano, and I will always remember her playing "Meditation"; it used to make me cry. That's a picture of my mother over there on that wall. It was taken after she moved to New York, and, oh, that must have been when she was almost 50 - when this was taken.

MURROW: Uh, huh.

MR. ELLINGTON: And over here is a picture of my father. Of course, that is a very early picture of him, but they are both our favorites. This was taken when he was about 18 or 20, and he played piano, too, but by ear, and he had a tremendous sense of humor.

MURROW: Duke, at what age did you start composing?

MR. ELLINGTON: I would say when I first started playing the piano. Was it 14?

MURROW: 14 or 15?

MR. ELLINGTON: Yes.

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MURROW: Uhm. At what age did you start composing?

MR. ELLINGTON: I would say when I just started playing the piano. Was it 14?

MURROW: 14 or 15?

MR. ELLINGTON: Yes.

MURROW: What was the first thing you composed?

MR. ELLINGTON: Oh, a thing called "Soda Fountain Rag."

MURROW: How did it go?

MR. ELLINGTON: Oh, well, listen, I can't play that, it's too difficult.

MURROW: Duke, those trophies behind you, are those some of the Ellington honors?

MR. ELLINGTON: Oh, yes; these are some of the honors; Hall of Fame; some other down-beat plaques; the Esquire trophies; my Alpha Phi Alpha; the Kappa Gamma Psi; the keys to various cities; the Page One Award, and, oh, a lot of things here.

MURROW: Well, Duke Ellington, as we both know, bands come and go. How do you account for the fact that yours has been up there for so long? That it is constantly in demand for what - more than 30 years now, isn't it?

MR. ELLINGTON: Well, it will be 30 years the 4th of December 1957, and, well, we just like it and we just stay in it; that's it.

MURROW: Have you changed your style very much?

MR. ELLINGTON: Well, we sort of parallel what's happening in the United States at the time, you know. That's

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MR. ELLINGTON: Well, it will be 30 years this month of December 1957, and, well, we just like it and we just enjoy it; that's it.

MURROW: Have you enjoyed years of very much?

MR. ELLINGTON: Well, we sort of parallel what's happening in the United States at the time, you know. We

the way it is with jazz, I think. Well, let's say when Dixieland came along, that's when - you know, sort of left over from the pioneer things; the rather rugged things. And then it moved up and when bop got here, it paralleled the tempo of all of the - what? The war things, you know, and the modern improvements.

MURROW: Well, of course staying up there means a lot more than just hard work, doesn't it?

MR. ELLINGTON: Oh, it's about 80% luck - good luck, that is. My idea of good luck is being at the right place at the right time doing the right thing before the right people.

MURROW: And if you have all of those combinations, then you're there; is that it?

MR. ELLINGTON: Good luck; yes.

MURROW: Well, Duke, if you credit so much to luck, what do you count as your luckiest day?

MR. ELLINGTON: Oh, I would say possibly the day we auditioned for the Cotton Club job. That's the first time I had attempted having a big band. I got 11 guys together and we went up, and, of course, as was rather normal for us, we were a couple of hours late getting there, and while we were late getting there, there were four or five other bands auditioned for the job. But when we got there, we got the job because the guy who makes all the decisions was late too, and he only

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MURROW: And if you have all of those combined,
then you're there; is that it?

MR. ELLINGTON: Good luck; yes.

MURROW: Well, Duke, if you credit so much to luck,
what do you count as your luckiest day?

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couple of hours late getting there, and until we got
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for the job. But when we got there, we got the job
the guy who makes all the decisions was late too, so we

heard us, and so the right time doesn't necessarily mean prompt.

MURROW: Well, Duke, in all the traveling you have done since those Cotton Club days, I gather you haven't had too much time for family life, have you?

MR. ELLINGTON: No, not nearly as much as I would like to, but I'll tell you, we have got a couple of family here in the household tonight - the old homestead. There's my sister, Ruth, and my son, Mercer.

MURROW: Good evening, Mrs. James.

MRS. JAMES: Good evening, Mr. Murrow.

MURROW: Good evening, Mercer.

MERCER: How are you, Mr. Murrow?

MURROW: Mrs. James, I gather you keep the home fires burning for your wandering brother. Is that right?

MRS. JAMES: Well, I try to, Mr. Murrow, but he's not the only member of the family who is wandering. Mr son, Michael, for instance, is wandering in Mexico with his father right now, whereas Steven is downstairs looking at us on TV at a neighbor's house.

MURROW: Mercer, are you interested in music?

MERCER: Yes, I am, Mr. Murrow. I am interested in a band of my own and I have a record company, but most of the time I am engaged in leg work for my father.

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MRS. JAMES: Good evening, Mr. Murrow.

MURROW: Good evening, Mercer.

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MURROW: Mercer, are you interested in music?

MERCER: Yes, I am, Mr. Murrow. I am learning to play a band of my own and I have already cased in, but mostly at the time I am engaged in log work for my father.

MURROW: I gather you are going to drive him to Philadelphia tonight, are you?

MERCER: Yes, I will.

MURROW: Duke, I know that among other things you are regarded as one of America's greatest jazz composers. What do you consider the most important thing you have ever done?

MR. ELLINGTON: Well, that is a very timely question. It just so happens that our latest effort, which is now being released on Columbia Records, called "A Drum Is A Woman", I believe to be one of or our most substantial contribution. "A Drum Is A Woman" is a fantasy, a little romantic fantasy, which we developed and we consider it parallel to the history of jazz. In spite of the fact that we don't actually follow it in chronological order. We don't want to use it as - what? - as a teaching - a form of teaching jazz, but we just want to do a little imitating fantasy, and I have a record here. I would like to have you hear a little bit of this. This is part of it. [Plays record] The Imperial harp. And that's one of the 3-4 things there.

MURROW: Yes.

MR. ELLINGTON: That's part of the Ballet of the Flying Saucers. Oh, incidentally, this is "Satin Doll." Did you ever see any of my paintings?

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MURROW: Yes.

MR. ELLINGTON: That's certainly the Sails of Flying Saucers. Oh, incidentally, this is "Drum Is A Woman". You ever see any of my paintings?

MURROW: Yes.

MR. ELLINGTON: That's the Satin Doll.

MURROW: Uh, huh.

MR. ELLINGTON: Back to the "Ballet of the Flying Saucers." It's a ballet in "Drum Is A Woman", and, incidentally, we're going to be playing that. We're going to do the whole thing with a large cast on the U. S. Steel Hour on May 8, so I hope you'll be listening in.

MURROW: Right. Duke, exactly what does it mean, "A Drum Is A Woman"?

MR. ELLINGTON: Well, I arrived at it in this way. I say there are musicians who will often say to their wives, "Here you are, Sweetie, take a couple of dollars and go to the movies. Have a ball. You know, I want to be alone at home at peace with my instruments." By this token I say "A Drum Is A Woman" and that's the history of jazz.

MURROW: Well, Duke, in general how do you describe your music?

MR. ELLINGTON: Well, I would say that we try to capture the natural sounds of just the people. That's all. The people who are around us. The man walks down the street. He's whistling a tune, or a guy is working or something and humming at the same time. It's just that we want to sort of

MURROW: Yes.

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MURROW: Uh, hum.

MR. ELLINGTON: Back to the "Ballet of the Flying Saucers." It's a ballet in "Drum Is A Woman", and, incidentally, we're going to be playing that. We're going to do the whole thing with a large cast on the U.S. Steel Hour on May 6, so I hope you'll be listening in.

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MURROW: Well, Duke, in general how do you define your music?

MR. ELLINGTON: Well, I would say that we try to capture the natural sounds of just the people. Many times all the people who are around us. The man walks down the street, he's whistling a tune, or a guy is working or something and humming at the same time. It's just that we want to copy or

look natural with the people; that's all.

MURROW: Then you build your music on sounds you've heard, experiences, and the people you've known.

MR. ELLINGTON: That's right.

MURROW: And I know that you have a considerable facility with words, too. Does that help?

MR. ELLINGTON: Oh, yes, I think there's a very close relationship with words and music. I think so. For instance, I would say now - let's take this thing. For instance, this would be shock. [Strikes chords] And this, of course, is parallel to the picture [plays piano], Satin Doll.

MURROW: Hm, hm. Duke, tell me this. Do you write music only when you feel inspired, or do you feel compelled to work at it every so often?

MR. ELLINGTON: Well, I think - I don't think there's a formula for it, or a format or anything. I think that sometimes you get a situatinn or something that you want to describe, a mood or some person, and you go about the business of doing it. And then on the other hand, when you apparently are not striving for anything, and just a melody just comes in and hits you, and you just have no defense against it, and so there you are with a - maybe sometimes with a hit on your hands.

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MR. ELLINGTON: Well, I think - I don't think there's a formula for it, or a format or anything. I think that usually when you get a situation or something that you want to have a mood or some person, and you go about the business of doing it. And then on the other hand, when you consciously sit down studying for something, and just a melody just comes in or a rhythm, and you just have no reason against it, and you go with it - maybe sometimes with a bit on your hands.

MURROW: Well, what about "Mood Indigo" for example?

MR. ELLINGTON: Well, I wrote that in 15 minutes while I was waiting for my mother to finish cooking dinner.

MURROW: And "Sophisticated Lady"?

MR. ELLINGTON: Well, I wrestled with that a little longer. I got about half way through it and then had a long period of about 31 days debating as to which way I should go after that.

MURROW: Duke, have you ever thought of giving up this tough schedule of a band leader and just devoting all of your time to composing?

MR. ELLINGTON: Oh, I should say not!" I don't know what I would do if I did that. I mean, what do people do when they retire?

MURROW: So you still want to stand in front of that band, do you?

MR. ELLINGTON: It's a very wonderful thing for me because I like the idea of playing good music and writing, for instance, for an individual person whom you know is going to be the guy who is going to play it tomorrow night, and you take the manuscript in, and this is it! And then you've got to be a chronic tourist to stay in it this long, too. You see a different city every day, and it's like - well, we're going to

be around here for a while. Did I tell you we're playing next Friday at Hunter College, and on the 17th of April we are playing at Town Hall. This particular concert is given for the benefit of the Herald Tribune Fresh Air Fund.

MURROW: Oh, yes.

MR. ELLINGTON: And then we go on to Chicago on the 3rd of April when we play the Multiple Sclerosis Benefit with the Chicago Symphony, and Mr. Iturbi, Mr. Johnny Mercer, Mr. Darowsky, and - oh, a tremendous affair, and, as a matter of fact, the finale is five concert grand pianos on the stage at once.

MURROW: Well, Duke, I know you're anxious to get down to Philadelphia and join your band. Thanks very much for letting us come tonight, and will you say good night to Mrs. James and Mercer for us?

MR. ELLINGTON: Good night.

MURROW: Good night, Duke.

In just a moment we'll take you for a visit with sculptor William Zurack and his wife.

[Commercial]

MURROW: William Zurack is generally acknowledged as one of our outstanding contemporary sculptors. His work can be seen in the Metropolitan Museum of Art, in the Washington

Post Office and in New York's Rockefeller Center, but Bill Zurack, who is now 70, had a long, tough time gaining recognition. He was born of poor immigrant parents. He came to America at the age of 4. He struggled to study art and was a painter before he turned to sculpture in his 30's.

Bill's wife, Margeurite, is an artist, too. She works in oils. They were married 45 years ago. They have two children and five grandchildren.

The Zurack's live in Brooklyn in that house on the right - the one with the skylight. It used to be an old carriage house but it has been converted to provide a studio for Bill.

Good evening, Bill.

MR. ZURACK: Good evening, Ed.

MURROW: Good evening, Mrs. Zurack.

MRS. ZURACK: Good evening.

MURROW: Bill, now that your rough days are behind you, have you figured out how you ever pulled through?

MR. ZURACK: Well, it's hard to understand and it seems like a miracle, but I can blame Margeurite for it. Marguerite is a pioneer woman and she can make a little go an awful long way.

MURROW: Her grandfather was a whaling captain,

Post Office and in New York's Rockefeller Center, but Bill Zuraek, who is now 70, had a long, tough time gaining recognition. He was born of poor immigrant parents. He came to America at the age of 4. He struggled to study art and was a painter before he turned to sculpture in his 20's.

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Good evening, Bill.

MR. ZURACK: Good evening, Ed.

MURROW: Good evening, Mrs. Zurack.

MRS. ZURACK: Good evening.

MURROW: Bill, now that you've reach that age when most men, you, have you figured out how you ever built anything?

MR. ZURACK: Well, it's hard to understand, but it seems like a miracle, but I can blame Margurite for it. Margurite is a pioneer woman and she can make it look so easy and long way.

MURROW: Her grandfather was a whaling captain.

wasn't he?

MR. ZURACK: Yes, he was a whaling captain and went around the Horn, I think, three times.

MURROW: Mrs. Zurack, it mustn't have been easy raising two children when you had to constantly worry where the next dollar was coming from, was it?

MRS. ZURACK: Well, it wasn't easy, but it wasn't too hard. I never believed in letting the lack of money interfere with anything important in life, and we had a lot of confidence in ourselves as artists, and a lot of faith in that way of life and I guess that saw us through.

MURROW: Bill, I gather you didn't get into art just to make your fortune, did you?

MR. ZURACK: I don't think anybody would get into art to get rich, or make a fortune. You have to love art to really want to go through the struggle.

MURROW: Mrs. Zurack, were any of the experiences of those early days reflected in the paintings you did?

MRS. ZURACK: Oh, I think they were all reflected in the paintings we did. Ed, I'd like to show you an early canvas of ours. This is one Bill painted in 1913 of a scene in Central Park.

MURROW: Yes.

wasn't he?

MR. ZUHACK: Yes, he was a whaling captain and went around the Horn, I think, three times.

MURROW: Mrs. Zuhack, it mustn't have been easy raising two children when you had to constantly worry where the next dollar was coming from, was it?

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MURROW: Mrs. Zuhack, were any of the experiences of those early days settled in the paintings you did?

MRS. ZUHACK: Oh, I think every work will reflect in the paintings we did. Now, I'd like to show you one of my canvas of ours. This is one still painted in 1933 of a scene in Central Park.

MURROW: Yes.

MRS. ZURACK: And on the other side, when canvas was expensive and hard to come by, I painted this picture of life in Yosemite.

MURROW: Well, Mrs. Zurack, has your style changed very much since then?

MRS. ZURACK: Well, to a certain extent. This is one of my latest things.

MURROW: Oh, that's lovely.

MRS. ZURACK: That's due to my daughter and her love of horses.

MURROW: Ah, hah.

MRS. ZURACK: And then I have another picture that I'm very fond of. This one of my son.

MURROW: Oh, yes. Are your children artists, too?

MRS. ZURACK: Well, no. My daughter is a very fine artist, but my son went into the business instead.

MURROW: Ah, hah. I suppose Bill's work is all over the house, isn't it?

MRS. ZURACK: Oh, everywhere. Bill, why don't you show Ed the---

MR. ZURACK: I'd be glad to. I'll show you some of my early things, Ed. This is a carving in rosewood of a child on a kiddie car which was inspired by a little boy that

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used to visit my daughter on his little kiddie car.

MURROW: Ah, hah.

MR. ZURACK: And it's something I'm very proud of. I've never wanted to part with it.

MURROW: Bill, what's the price of a Zurack original?

MR. ZURACK: Well, they vary, Ed, from $150 to $25,000.

MURROW: Well, times have changed some for you, then, haven't they?

MR. ZURACK: Yes, it isn't - you know, it isn't as simple as it looks. No. I mean these things - these large things - take an awful long time to do and they take a much longer time to sell.

MURROW: Well, don't you have any works that an impoverished art lover could buy?

MR. ZURACK: Well, I have a few things that they can buy at the gallery. For instance, a little terra cotta like this for $150, and also a little bronze like this, you know, for $250. Now, that's not too expensive. They don't have to pay for it all at one time either, you know.

MURROW: That's lovely.

MR. ZURACK: You know.

MURROW: Bill, where are the large statues you sell

used to visit my daughter on his little kiddie car.

MURROW: Ah, hah.

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MR. ZURACK: Yes, it isn't - you know, it isn't as simple as it looks. No. I mean these things - these large things - take an awful long time to do and they take a much longer time to sell.

MURROW: Well, don't you have any worry that an impoverished art lover could buy?

MR. ZURACK: Well, I have a few things that they can buy at the gallery. For instance, a little terra cotta like this for $150, and also a little bronze like this, you know, for $250. Now, that's not too expensive. They don't have to pay for it all at one time either, you know.

MURROW: That's lovely.

MR. ZURACK: You know.

MURROW: Still, where are the large sculpture, you sell

for - oh, 15 to $25,000?

MR. ZURACK: Well, most of those are in the museums throughout the country. Some in the Metropolitan, the Whitney and so forth.

MURROW: Do you have some downstairs?

MR. ZURACK: I have a few left downstairs; yes.

MURROW: Could we have a look?

MR. ZURACK: Yes, we'll go down. I'll go down and show them to you.

MURROW: I didn't know you were also interested in antiques.

MR. ZURACK: Well, I'm interested in any good art and all good art, in fact. That's a lady I picked up some 30 odd years ago on the way to Maine.

MURROW: Bill, would you show us some of your own work and tell us about it as you go?

MR. ZURACK: This is "A Child On A Pony" which was inspired by my daughter. It was carved out of a block of York fossil and black marble, and most of the paintings here, Ed, are by Margeurite.

MURROW: Oh, yes.

MR. ZURACK: And here's a head of Margeurite, Ed.

MURROW: Yes.

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MURROW: Oh, yes.

MR. ZURACK: And here's a head of Margarito, MD.

MURROW: Yes.

MR. ZURACK: I carved that in pink Tennessee marble some years ago mostly from drawings. Margeurite hasn't too much patience for posing, so I do them more or less from imagination and from - and this is also a carving - was a carving. This is a terra cotta made from a carving of my daughter, Dolla. And here I have "Affection" which was carved in a block of York fossil similar to the same stone that the "Child On A Pony" was carved in.

MURROW: Yes.

MR. ZURACK: It was inspired by something I saw - actually saw - on the lawn. A child was hugging a dog and I made a quick drawing of it.

MURROW: Bill, just what is your definition of art?

MR. ZURACK: My definition of art, Ed, is, I would say, that art is not a process of copying nature, but seeing in nature that element of magic, of power, of mystery that comes to us at moments of receptivity. The artist, I would say, is like the antenna, so to speak.

MURROW: Yes?

MR. ZURACK: He catches the vibrations of emotional vision and his sensitivity is attuned to seeing with the inner eye the eternal, and he works on his picture or his sculpture until he gives back in concrete and permanent form that vision.

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MR. ZURACK: He catches the vibrations of creative vision and his sensitivity is attuned to seeing with the inner eye the eternal, and he works on his picture or his sculpture until he gives back in contours and patterns form that is

Art is love. It's feeling so intensely that the artist has to record it for humanity.

MURROW: Bill, you have a "Mother and Child" there, haven't you?

MR. ZURACK: Yes. This "Mother and Child" was carved originally in gray granite and it's in a private collection. It's not the "Mother and Child" that in the Metropolitan Museum. That's much larger and carved in Tennessee marble.

MURROW: Bill, how does a man your size physically handle the big pieces of work?

MR. ZURACK: Well, that's very simple, Ed. In plaster, a large piece like this, which - it comes in sections. I mean we take it apart like this, you see, in sections, and it has to be made in sections so that it can be cast in metal also. And then there's this head of Moses that was carved in a Labrador granite and it's in the - this is a cast of it which was carved in granite, and it's in the Columbia University at Earl Hall. And this is a granite football player carved in Swedish granite.

MURROW: Well, tell me this. How do you lift them yourself when you're working on such large blocks?

MR. ZURACK: How do I what, Ed?

MURROW: How do you lift them yourself? How do you

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MR. ZURACK: How do I what, Ed?

MURROW: How do you lift them yourself? How do you

move them about?

MR. ZURACK: Oh, it's very simple. They're on rollers and casters, and it's a matter of leverage, Ed. There's no - you don't use brute force. You make the stone - these stones that weigh tons - this stone perhaps weighs a ton and a half - you make it walk by itself, so to speak, in the similar way that the Egyptians did, you know.

MURROW: Ah, hah.

MR. ZURACK: And this is a recent sculpture that's called "New Horizons" depicting the new life coming into the world, so to speak.

MURROW: Yes.

MR. ZURACK: And here I'll show you, Ed, the way we lift things with a block and tackle. You see, I have a heavier rope around this thing, and then I lift it this way.

MURROW: Well, it would be easier to work in clay, wouldn't it?

MR. ZURACK: Beg your pardon?

MURROW: It would be easier to work in clay, wouldn't it?

MR. ZURACK: Oh, yes; it would be very much simpler in clay. Now this is a sketch in clay. Clay is a very pliable material, you know. You can visualize all kinds of interesting

move them about?

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MR. ZURACK: Eg your pardon?

MURROW: It would be easier to work in clay, wouldn't it?

MR. ZURACK: Oh, yes; it would be very much easier in clay. Now this is a sketch in clay. Clay is a very nice material, you know. You can visualize all kinds of interesting

and fanciful things in it - like this, you know - you can. But I like a more resistant material. Something that's more resistant like stone or wood. Now, this is a wood - a piece of mahogany that I'm carving a figure out of, and I use this adz, which is a tool that has been used for thousands of years. Why, you can see it in Egyptian and African historical books, and it shows you that the ancients used it just the same way that we use it today. And then I use a chissel like this, you know. Of course, you can't go into it too much.

MURROW: Well, what's that one going to be, Bill?

MR. ZURACK: That's a man praying. Something inspired by the refugees during the war.

MURROW: What happens if you cut off too much?

MR. ZURACK: Well, Ed, I can tell you in relation to that, if you're carving a thing directly and creating it, you readjust the form. If you were copying, then you would be out of luck, but it's like a little incident, you know, when my child, who watched me carving a duck, and he said, "Grandpa, what would happen if that head broke off?" and I said, "Johnny, that would break my heart." And the next day he came in and the head was off. There was a fissure in the stone, you know, and it broke off. So I lowered the head and I made a sea gull out of it. A duck has a long neck and a sea gull has a short

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neck. So it works out. Sometimes these things help.

MURROW: So you fixed the duck, the sea gull, and the heart.

MR. ZURACK: Yes.

MURROW: Thank you very much, indeed, Bill Zurack, for letting us come and visit you tonight. Would you say good night to Mrs. Zurack, too?

MR. ZURACK: I will.

MURROW: Thank you very much.

MR. ZURACK: Thank you, Ed. It was a great pleasure.

MURROW: Good night.

MR. ZURACK: Good night.

MURROW: We'll be back in a moment.

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MR. ZURACK: Yes.

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MR. ZURACK: I will.

MURROW: Thank you very much.

MR. ZURACK: Thank you, Ed. It was a great pleasure.

MURROW: Good night.

MR. ZURACK: Good night.

MURROW: We'll be back in a moment.

CBS TELEVISION

PERSON TO PERSON with EDWARD R. MURROW

March 22, 1957 10:30 P. M.EST

Guests: Chester Gould, and family,

and, Dimitri Mitropoulos.

MURROW: Good evening. I'm Ed Murrow. The name of the program is PERSON TO PERSON. It's all live; there's no film. Tonight we will be going first to Woodstock, Illinois and the home of Chester Gould, the creator of Dick Tracy, comic strip, and then back to New York where Dimitri Mitropoulos, conductor and musical director of the New York Philharmonic Symphony will be waiting for us. We will be ready to go in exactly 30 seconds.

[commercial]

MURROW: Chester Gould has spent nearly 26 years creating fiendish crimes and fantastic criminals like BeeBee Eyes, The Brow, Flat Top, and Prune Face, but Dick Tracy, the best known fictional detective of our times always comes through to mete out justice and in the case of Chester Gould who creates all this, crime does pay rather well. Chester was born 56 years ago in Pawnee, Oklahoma. He studied art, became a reporter, and sports cartoonist, and worked on newspapers from

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Oklahoma City to Chicago. Dick Tracy took form in 1931 and he's now read by, oh, about 75 million people in 600 newspapers around the world. The Goulds - Chester and his wife Edna - live in this 14 room house on a 130 acre farm in M- Valley. That's near Woodstock, Illinois, about 65 miles from Chicago.

Good evening, Chester.

GOULD: Good evening, Ed.

MURROW: Mrs. Gould.

MRS. GOULD: Good evening, Mr. Murrow.

MURROW: Is that your grandchild you have there?

MRS. GOULD: Yes, this is Tracy O'Connor - little Tracy.

MURROW: Is Tracy spending the week-end with you?

MRS. GOULD: Oh yes, he is; he and his mother and father.

MURROW: Four generations.

GOULD: Ed, I'd like you to meet my mother.

MURROW: Good evening, Mrs. Gould.

MRS. GOULD, SR: Good evening, Mr. Murrow.

GOULD: And this is our daughter Jean O'Connor.

MURROW: Good evening, Jean.

JEAN: Good evening, Mr. Murrow.

GOULD: And this is our son Dick O'Connor.

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MURROW: Good evening, Jean.

JEAN: Good evening, Mr. Murrow.

GOULD: And this is our son Dick O'Connor.

MURROW: Good evening, Dick.

DICK: Good evening, Mr. Murrow.

MURROW: Mrs. Gould, Sr. how old is that great grandson of yours?

MRS. GOULD, SR: He is 13 months.

MURROW: 13 months, and a very happy boy, isn't he?

MRS. GOULD, SR: Yes, he is.

MURROW: Chet, that's a fine family you have but what about your fictional family. Tell me, how is Dick Tracy going to capture the Kitten sisters?

GOULD: Ed, you have hit something that is very close to me there. They are going to be captured through the electronic watch. In fact the two-way wrist radio, Ed, is going to do the job in about a week.

MURROW: I thought that was going to happen.

Mrs. Gould, Chester has created some pretty grisly criminals and diabolic plots. Have you ever noticed any Hekyl Hyde characteristics in him?

MRS. GOULD: No, not at all. You know he is always the same and really very easy to live with.

MURROW: Just a very quiet, placid man. Is that right?

MURROW: Good evening, Dick.

DICK: Good evening, Mr. Murrow.

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MRS. GOULD: That's right.

MURROW: Mrs. Gould, Sr., did Chester play much cops and robbers when he was a little boy?

MRS. GOULD, SR: As a boy he spent hours at the drawing board. He always liked to draw.

MURROW: At the drawing board from the time he was what, five or six?

MRS. GOULD, SR: Well, from the time he could hold a pencil in his hand. He would make a mark.

MURROW: Chester, tell me, where do you dream up Dick Tracy's wild adventures?

GOULD: Well, Ed, would you like to see the plat room?

MURROW: I would.

GOULD: We will show you. Come here little boy. Shall we go, Mom?

MRS. GOULD: Yes.

MURROW: You know he looks a little bit like Dick Tracy must have looked when he was young. Good night, Tracy.

GOULD: Say goodnight to Eddie.

On Mondays, Ed, I write my strips for my Sunday paper, that is the script - the script for the papers, and it

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GOULD: Say goodnight to Edie.

On Mondays, Ed, I write my stories for my Monday paper, that is the script - the script for the paper.

is only a script and then Mondays or Tuesdays I settle down in this sweat shop.

MURROW: Yes.

GOULD: And begin the process of drawing them.

MURROW: Then you sort of work a sort of three and a half day week. Is that right?

GOULD: Well, it isn't exactly a three and a half day week, Ed. The strips that I write on Monday, I draw on Tuesday, Wednesday and Thursdays. I try to finish off with the weeks' drawing Thursday noon and that's where I presume-- that's where you get the three and a half day week.

MURROW: That's right. What do you do with the rest of the week?

GOULD: Well, on Friday, I spend most of Friday on my research and the contacts with the police and various friends I have in police work and also use that day and part of Saturday to go over the ideas for the following week.

MURROW: Chet, do you get much volunteer work from the various police departments?

GOULD: Yes, I get a great deal and I have-- that makes up a subject, Ed, that is very close to me. Oliver[?] the police chief here, and Tiny Hoffman[?] developed what he

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called the Crime Stopper Club[?]. It's a club of juveniles. He takes young boys from 7 to 15 and has organized them into a club and taught them the respect of the law and how to be good boys and it's bringing great results and fortunately the idea has spread a little and I get letters from other police officers that are now doing the same thing. It's very satisfying, Ed.

MURROW: Well, I hope it spreads even more.

GOULD: So do I.

MURROW: Mrs. Gould, tell me the truth now, does Chet ever consult you when Dick Tracy is really in a jam?

MRS. GOULD: Well, I do read the strips in advance and he tells me if I don't understand the story no one else will and then I read the strips as it appears in the paper daily and so if my friends or neighbors ask me about the story I can at least converse with them.

MURROW: Do they ever ask you to give them a tip on what is going to happen next?w

MRS. GOULD: You mean my friends?

MURROW: Yes.

MRS. GOULD: Oh---

GOULD: Right in keeping with that, Ed, I get an occasional letter that I don't answer for obvious reasons, but

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it will read something like this:

"Dear Mr. Gould- If you can give me information on when the Kitten sisters are to be caught I will be able to place a bet and win a hundred dollars..."

And, occasionally that comes up.

MURROW: Do they ever complain that Dick Tracy doesn't seem to have aged very much in this 25 years of tracking down criminals?

GOULD: No. Actually Dick hasn't changed too much, Ed. Would you like to see the first page of Dick Tracy that ever appeared?

MURROW: You know I think I can remember it but I would like to see it.

GOULD: Well, here it is. It ran for October, 1931, and as you can see, I have got to admit that Dick is considerably thinner than he is today but who isn't?

MURROW: You know he stays in remarkable good condition and for that matter you seem to be in pretty good shape yourself?

GOULD: I am; I feel real good. Would you like to see how I keep that way?

MURROW: I would and other people would like to too.

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MURROW: I would and other people would like to.

GOULD: Edna, shall we?

MURROW: Mrs. Gould, this is a lovely home you have.

MRS. GOULD: Oh thank you, Mr. Murrow. Personally I just adore it.

MURROW: How long have you lived here?

MRS. GOULD: Well, we have lived here 21 years.

GOULD: So it is beginning to seem like home you know, Ed.

MURROW: I should think so.

MRS. GOULD: Will you show Ed around the room?

GOULD: Yes. Be seated, darling.

This is an old part of the house, Ed. This section is approximately a hundred years old.

MURROW: Oh yes.

GOULD: And in here through this little room, here is my gymnasium. This is what I referred to a bit ago, Ed. I have a vibrator. It is very, very good for taking the kinks out of your back and I might tell you that if you don't have kinks in the back it is good for putting them in. Also it is excellent for winding, watch. I get a lot of good out of it and have you ever tried this at 5:30 in the morning, to flex your toes 25 times with these pulleys?

GOULD: Edna, shall we?

MURROW: Mrs. Gould, this is a lovely home you have.

MRS. GOULD: Oh thank you, Mr. Murrow. Personally I just adore it.

MURROW: How long have you lived here?

MRS. GOULD: Well, we have lived here 23 years.

GOULD: So it is beginning to seem like home, I know, Ed.

MURROW: I should think so.

MRS. GOULD: Will you show Ed around the house?

GOULD: Yes. Ed seated darling.

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MURROW: Oh yes.

GOULD: And in here through that door, Mrs. Gould, is my gymnasium. This is what I referred to a bit ago. I have a vibrator. It is very, very good for easing the ache out of your back and I might tell you that in my case, since the back is the back it is good for muscles then too. It is excellent for winding, mayhap. I get a lot of pleasure out of it and have you ever tried this at home? In the morning, to your health? Please write these politely?

MURROW: At what time?

GOULD: Well, let's make it six.

MURROW: I'm sure that is something no home should be without.

GOULD: Oh definitely. I agree. Now here is another form of exercise. My wife joins me in this exercise once in a while, of course. You can see what that is, Ed. It takes 52 pieces of pasteboard to work that one.

MURROW: That can also be played at 5:30 in the morning, can't it?

GOULD: And right here is another little gadget. You can get a good work-out on this with your right arm. Of course you don't make a lot of money but you have a lot of exercise with this dummy. I keep it for my plans.

MURROW: What is the sign just in front of you there?

GOULD: This sign was given to me by my father-in-law, Mr. George D- , after he deposited 20 nickels in my machine. Then after his time was up he went out to his car and brought this in. It says, "In case of an air raid stand near the slot machine. The jackpot has never been hit!"

MURROW: Edna, I haven't seen a stove like that since I was a boy on the farm. Is it a real old wood burner?

MURROW: At what time?

GOULD: Well, let's make it six.

MURROW: I'm sure that is something no home should be without.

GOULD: Oh definitely. I agree. Now here is another form of exercise. My wife joins me in this exercise once in a while, of course. You can see what that is. It takes 52 pieces of pasteboard to work that one.

MURROW: That can also be played at 5:30 in the morning, can't it?

GOULD: And right here is another little gadget. You can get a good work-out on this with your right arm. Of course you don't make a lot of money but you have a lot of exercise with this dummy. I keep it for my guests.

MURROW: What is the sign just in front of you there?

GOULD: This sign was given to me by my father-in-law, Mr. George D-, after he deposited $1 nickels in my machine. Then after his time was up he took out his knife and brought this in. It says, "In case of an air raid, sit near the slot machine. The jackpot has never been hit."

MURROW: Then, I haven't been in store like this. I was a boy on the farm. Is it a real slot machine?

MRS. GOULD: This is a real wood burning stove. It has been here many years. Originally this room was the old farm kitchen and this stove was used every day. It has the deep well for hot water to sterilize the jars; it has the oven and warmer; it is quite a relic for us here and since we have made this room into a bar room we use-- we keep this for farm atmosphere.

MURROW: Chet, how long did it take you to get Dick Tracy off the drawing board and into action as a comic strip?

GOULD: Actually it took me about ten years to crack the sindicates, the Chicago Tribune and News Sindicate. I should admit my first trips to J. M. Patterson whom you may remember-- Ed,--

MURROW: Of course.

GOULD: --I submitted strips to him in 1921 but I didn't have anything that he went for and in June of 1931 I drew up a series of strips called "Plain Clothes Tracy," sent them to him and not until August did I receive this wire-- Mrs. Gould called me about it. I happened to have a job, incidentally, drawing oriental rugs and that was about the 476th job of this particular rug when I received a relay of this message, August 13, 1931:

MRS. GOULD: This is a real wood burning stove. It has been here many years. Originally this room was the old farm kitchen and this stove was used every day. It has the deep well for hot water to sterilize the jars; it has the oven and warmer; it is quite a relic for us here and since we have made this room into a bar room we use-- we keep this for farm atmosphere.

MURROW: Over, how long did it take you to get back from off the drawing board and into action as a comic strip?

GOULD: Actually it took me about ten years to crack the syndicates, the Chicago Tribune and News Syndicate. I should admit my first strips to J. M. Patterson whom you may remember-- Ed.--

MURROW: Of course.

GOULD: --I submitted strips to him in 1929 but I didn't have anything that he went for and in June of 1931 I drew up a series of strips called "Plain Clothes Tracy." I sent them to him and not until August did I receive this wire-- Mrs. Gould called me about it. It happened to have a job. Incidentally, drawing orthodox rule and that was about the job of this particular rug when I received a delay of this message, August 12, 1931:

"Your Plain Clothes Tracy has possibilities stop Would like to see you when I go to Chicago next stop please call Tribune office Monday about noon for an appointment

"signed J. M. Patterson."

And, that was the end-- well, that was the beginning.

MURROW: "Has possibilities?"

GOULD: Sure did.

MURROW: Tell me, what was the toughest decision you had to make with Dick Tracy?

GOULD: I think the toughest decision was whether or not to marry the fellow off to T- after an engagement that lasted 18 years.

MURROW: And he turned out to be just as happy as you and Mrs. Gould?

GOULD: I believe he is.

MURROW: Thank you very much, Chet. Thank you, Edna, for letting us come and visit you.

MRS. GOULD: Thank you, Ed.

GOULD: Thank you.

MURROW: Will you say good night to the rest of the family, please?

GOULD: Good night.

MURROW: In just a moment we will take you for a visit with Conductor and Musical Director Dimitri Mitropoulos.

[Commercial]

[Continued on following page]

MURROW: Dimitri Mitropoulos is the conductor and musical director of the oldest symphony orchestra in America, the New York Philharmonic Symphony. Mr. Mitropoulos came to this country from his native Greece a little more than twenty years ago. He was guest conductor for a number of orchestras and then settled down for a dozen years or so in Minneapolis. Then he came to New York and the Philharmonic eight years ago. He is also guest conductor at the Metropolitan Opera.

Mr. Mitropoulos, now 69 and an American citizen, also has been a pianist and a composer. He lives in a three room pent house apartment atop the Great Northern Hotel in mid-town Manhattan, just down the block from Carnegie Hall, and only about two streets away from Central Park.

Good evening, Mr. Mitropoulos.

MITROPOULOS: Good evening, Mr. Murrow.

MURROW: Sir, may I ask how are you and where are you?

MITROPOULOS: I am right on the top, not very high top of my hotel and I'm looking to a beautiful sight. I am looking into two marvellous dinosaurs who look at me in a frightening way. They are the RCA building and the Empire State.

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Good evening, Mr. Mitropoulos.

MITROPOULOS: Good evening, Mr. Murrow.

MURROW: Sir, may I ask how are you enjoying your visit here?

MITROPOULOS: I am right on the top, New York, on the top of my hotel and I'm looking so a beautiful sight. I'm looking two marvellous sidewalks who look at me in a frightening way. They are one for walking and the other for stable.

MURROW: Do you see anything else of interest from where you are?

MITROPOULOS: No. No. This is just like a huge jungle of giants.

MURROW: You must have a great affection for this big city, haven't you?

MITROPOULOS: Oh, I adore it. I think it is the most brilliant city in the world, beautiful, even artistic.

MURROW: Maestro, I have heard of your interest in mountain climbing.

MITROPOULOS: Yes.

MURROW: I doubt that pent house living is a good substitute, is it?

MITROPOULOS: Not exactly, not exactly, but anyhow, we all like to live in high places, as high as we can. I would much prefer to be on the 30th floor but this is all my hotel has and I like my hotel.

MURROW: Well, Maestro, why don't we go inside and I would like to ask you about the satisfaction you get from mountain climbing.

MITROPOULOS: Yes sir. Mountain climbing is just a matter of human passion, just like other people have a

passion for women, for cars, for drinking. It's a very fatal passion too, dangerous as all passions are and yet a human being without a passion would be a very dull one, I think.

MURROW: Maestro, tell me this. When you are climbing a mountain, does the world's great music run through your mind?

MITROPOULOS: I'm afraid not. In fact I will tell you a little story. Richard Strauss who wrote a marvellous symphony, was also a mountain climber and he wrote a symphony called "The Alpine Climber" and right from the description, on top, Ed, there is a marvellous elegy there describing the view and all that and I was saying, thank goodness, that it is not quite true because when I arrived at M- I want to sit down and sleep and not see the view. I was so exhausted.

MURROW: Mr. Mitropoulos, do you spend much time at your piano these days?

MITROPOULOS: Unfortunately I am afraid I have neglected it. I have had so many really heavy days here now I have no time here any more. You know I have to see the Metropolitan and the Philharmonic and the piano doesn't see me very often.

MURROW: Then you don't ever find yourself sort of

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MURROW: When you don't even play [illegible]

wandering on the keyboard and playing a bit of jazz?

MITROPOULOS: Not any more. I used to do that. Yes, in fact I did that only during the war just to please my beloved daughter and the nurses who were taking care of them[?] but since that time I don't do it. I mean I did it only to please other people. I like to hear better than to play myself. It's not my line at all.

MURROW: Do you do your composing at the piano?

MITROPOULOS: No. That's a question that's not quite nice to ask a musician.

MURROW: I'm sorry.

MITROPOULOS: You don't compose at the piano but you try it at the piano.

MURROW: Where do you study your scores?

MITROPOULOS: I'll show you. Here I have a place, a nice corner, very sympathetic, where I am surrounded, as you see, with all my scores and everything agreeable to me, everything I love. So that it inspires me to sit down there for hours and concentrate because, believe me, it takes some kind of will power to sit there for an enormous amount of hours every day to concentrate and learn what you have to, to project to the public. If the public knew how much trouble we go through

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to create a concert they would probably not be so happy.

MURROW: Mr. Mitropoulos, I know that you conduct without a score in front of you. How do you memorize so many works?

MITROPOULOS: Oh my goodness, that was a luxury that was given to myself when I was younger. I had the power to think and I had more time, because now, as I told you, being so busy I have not much time to sit down and get to the point of using that luxury of memorizing everything because I don't have a photographic memory, as they say. My goodness, it is hard work, patience, the terrific will power and you try yourself again and again and again until you finally have it as if it were coming out of your own blood but this is a proceeding that you cannot do forever. You have to pay a great penalty for that and, therefore, now I do a little less but there was a time when I was really conducting for 2 5 years without a musical score but now I can't do it any more. I told you the reasons why.

MURROW: Well, this corner of your apartment must be sort of your workshop, your study, isn't it?

MITROPOULOS: Yes, as you see here I have my scores. There. Everything is there.

MURROW: Maestro, have you ever tried to sum up out loud just exactly what music means to you?

MITROPOULOS: My friend, music is my life. That's all. Like other people are devoted to other things. I mean in fact it's more than my life; it's just the kind I feel, a mission or something. I would like to give it that kind of title, that I am a missionary and just like other people are devoted to religion or science completely to the point of abnegation, let's say; that is also a big pretentious word but that is what it takes sometimes. I believe in complete devotion, total devotion.

MURROW: Well, you make it sound like religion. Am I correct in saying that once you considered a religious career?

MITROPOULOS: Not exactly a career. That sounds awfully bad, but an avocation. It is something you can't avoid. It attracts you. It is something that is in your blood and, of course, it is very tempting but thank God I avoided that danger, and I am more useful than I would have been closed in a cell of some monastery, where I have some relatives of mine, two uncles, two brothers of my fathers did die, deteriorated little by little in their cells in a beautiful mountain called Mount A- .

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MURROW: But you still feel very close to men of religion.

MITROPOULOS: Oh certainly because I was brought up in that way. It is in my blood although I am a very liberal thinker when it comes to such things; I just let my feelings guide me and I can say that I can live without and you will see that I am surrounded with one of the people in the religious world that I adore and worship the most and that's St. Francis of Azzizi, and you see I am surrounded with him. Every time I look around I see him and I am always looking at his face and I am inspired and he has guided me practically all of my life.

MURROW: Well, Mr. Mitropoulos, it is quite apparent that you feel life is neither an easy nor a simple experience.

MITROPOULOS: No certainly. I am one of those who think the hard way, let us say-- I believe that life is not the kind of sliding on an agreeable surface. It's a struggle loving and worshiping and I think the people who are really worshiped and loved are probably worthy of eternity, if one wanted eternity.

MURROW: Tell me this. How do you ever take your mind off your contemplation, your musical studies, this

contemplation that you speak of.

MITROPOULOS: Yes, I will tell you. I read. I have these things-- I have got now a new book on mountain climbing written by Mr. [indistinguishable]

He just sent me that book personally and I am very happy about it, or I am reading geography, and plays and then the rest of the time, movies.

MURROW: Movies?

MITROPOULOS: Yes, movies for me are just like opening in a hurry a can of spaghetti and meat balls or any kind of a supper or something, cooking quickly because I have no time to have any life as I say - a common life - so the movies give me that life in a moment. I go down town and I go to a movie and ther I see whatever I like - outdoor life, cow boys, horses, loves, killers, and all kinds of good and bad types which give me a kind of life which I need.

MURROW: To come back to music for a moment. where are you conducting now, sir.

MITROPOULOS: What place? What was that?

MURROW: Where are you conducting now?

MITROPOULOS: Oh, I'm sorry. I didn't understand you.

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MITROPOULOS: Oh, I'm sorry. I didn't understand you.

MURROW: That's all right.

MITROPOULOS: Now, I'm not conducting anywhere. That is I am on a little vacation but tomorrow I am conducting at the Metropolitan. I am conducting a concert tomorrow afternoon.

MURROW: And when do you come back to the Philharmonic?

MITROPOULOS: That will be the second week in April and then we go on tour. We go up North - New York - different little and big towns in New York State.

MURROW: And will you vacation in Europe this summer?

MITROPOULOS: Yes, I go to Italy and to Austria. I will be in Italy about a month. I conduct at Milano and some concerts and then I go to where I stay about a month and a half and then I go to Venice and Vienna. There I stay another month and then I will be back just to start the theatre[?] again here. That's my relation-- or vacation, by changing work. That's all.

MURROW: Thank you very much indeed, Dimitri Mitropoulos, for letting us come and visit you tonight. I hope you have a delightful time in Europe this summer.

MURROW: That's all right.

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MURROW: Thank you very much indeed, Dimitri Mitropoulos, for letting us come and talk to you and I hope you have a delightful time in Europe this summer.

MITROPOULOS: Thank you.

MURROW: Thank you again. Good night, sir.

We will be back in a moment.

[Commercial]

MURROW: Next week a visit with Felix Adler and his wife and with the Director of the United States Information Agency, Arthur Larsen and his family.

Those are some of the people who made tonight's program possible.

And, now, from PERSON TO PERSON, good night and good luck.

MITROPOULOS: Thank you.

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CBS TELEVISION

PERSON TO PERSON with EDWARD R. MURROW

Guests: Felix and Amelia Adler, and

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March 29, 1957 10:30 PM EST

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lady clown in the circus. Felix and Amelia Adler, who have been maried for nine years live here at the Hotel Belvedere when they are not on the road. Its more comfortable and convenient. All they have to do is leave their rooms and run across the street to work. Good evening, Amelia.

MRS. ADLER: Hi, Ed. How are you.

MURROW: Good evening, Felix.

ADLER: Hello, Ed. Come in.

MURROW: All set for the big night?

ADLER: Fine, about set I guess. Come right in and make yourself at home, if you can.

MURROW: Thank you.

MRS. ADLER: We are trying out some of the new gags now over in Patterson, New Jersey with Pan American Circus.

MURROW: Oh yes.

ADLER: The reason for that is we are sort of doing a little limbering up with them. A friend of ours is producing the show, down from Frisco. He's an old wire walker.

MURROW: Oh yes. I understand the circus over there had an unfortunate accident last night.

MRS. ADLER: Well, yes they did. Our daughter, Bubbles, fell about 35 feet from an aerial rigging. She was injured, of course, but not as bad as she could have been. We

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are very thankful for that. I think she will be all right.

MURROW: Well, I hope she's getting on all right.

Amelia, do you have an outfit to show us, what you look like when you are performing?

MRS. ADLER: Well, I have some things over here and just a minute - I'll put them on. I'll be right back.

MURROW: Good. Felix, you are not wearing your professional face tonight. Have you got it around somewhere?

ADLER: I have a picture here on the wall, Ed. This picture here represents my make-up, and complete. It took me about, I would say, about thirty years to develop this make-up. You see a clown must develop a make-up to fit the contures of his face for mugging. We call mugging in Circus parlance of drawing expressions like this.

MURROW: Huh huh.

ADLER: Believe it or not, Ed, I had in mind to make up from a little baby pig. You know a pig is a natural comedian. Everybody looks at a pig and laughs, you know. I don't know why but I guess it is because the face meets the fine medium between comedy and tragedy and most every person who was a comedian on the stage or a clown in the circus, if they can meet that medium they are suceessful clowns and as you will notice the top part of my face is very sad and the bottom

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part of my face is laughing so there is a medium there and I designed the face to make people laugh and I guess that is why a little pig... [indistinguishable] ...makes people say, "poor little pig."

MRS. ADLER: This will give you some idea of how I look with my nose and hat and I'll show you with my costume, maybe you can tell a little better how I look at the circus this week.

ADLER: There's one of her shoes, Ed.

MURROW: Amelia, tell me, how did you first meet Felix?

MRS. ADLER: Well, I have someone here I would like you to meet and I think I can show you how we met.

MURROW: Good.

MRS. ADLER: Come in the next room with me. Come on, honey.

Here she is, this is a reasonable facsimile of the little one who introduced us down in Richmond, Virginia about ten years ago.

MURROW: How did that happen?

MRS. ADLER: Well, I was working in a department store down there and Felix came there ... [indistinguishable] for Christmas and he had a little pig, of course, and she

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MRS. ADLER: Well, I have someone here I would like you to meet and I think I can show you how we met.

MURROW: Good.

MRS. ADLER: Come in the next room with me. Come on, honey.

Here she is, this is a reasonable facsimile of the little one who introduced us down in Richmond, Virginia about ten years ago.

MURROW: How did that happen?

MRS. ADLER: Well, I was working in a department store down there and Felix came there ... [indistinguishable] for Christmas and he had a little pig, of course, and one

walked up to me and started talking and that started everything then.

MURROW: Well, this isn't the same cupid that brought you together is it?

ADLER: My goodness no, Ed. I have had thousands since then. You see I have to change pigs about every eight weeks because they eat themselves out of being funny. They get big and fat and lazy and we get little pigs so they are cute and people will say, "Oh, isn't that cute," and Amelia designed these little hats for them.

MRS. ADLER: He doesn't like them so ...

MURROW: Amelia, why do you use a pig in your act instead of, oh say, a couple of dogs. Wouldn't dogs be better?

MRS. ADLER: Well, I don't think so. I think a pig is the smartest animal you can get and they learn so quickly. This one we have only had about two weeks and she knows who she is and who we are and what she's doing and everything.

MURROW: Felix, is it tougher to get laughs nowdays or do you find that people still have a good sense of humor?

ADLER: Well, I think in the Spring when people

walked up to me and started talking and that started everything then.

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MURROW: Felix, is it tougher to get laughs nowadays or do you find that people still have a good sense of humor?

ADLER: Well, I think in the spring when people

see the posters of the circus coming to town they think of clowns and they think of the thrill of the big top and the music and the brass bands and the smell of pop corn and peanuts and cotton candy and I think that people today are just as receptive to a laugh as they ever were. The only thing with a big, fast moving circus like the Ringling show we have to get our laughs on the spur of the moment and we have a lot of side gags here. I think we have a couple of them here. This is going to develop into a gag called the stool pigeon and this will be an old fat man that--- and these are called side gags or walk-arounds. This woodpecker is going to peck that guy on the head. The element of surprise is a very great asset to a clown, if you can see something to fool the people.

I have been working on this little gadget here, Ed. This is-- I haven't named it yet, but you see this is acqua pura. This is good for running under bridges.

MURROW: Yes.

ADLER: And you just pour it into the little tube here, a whole lot of it, and then you pour it out like that. Well, wait a minute. Did I pour any in there? Must have poured some in there. Well, there must be something in there drinking that water. You suppose there is? Whow! And,

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that's called the element of surprise.

MURROW: Felix, did you see much of the other circus performers in your off hours?

ADLER: Well, with the circus we get to be--- we pick our little groups. It is just like in the city. We get acquainted with people and we get acquainted with certain people and we like them and of course we get together and have certain parties. In fact, Ed, there are some in the hotel, the Belvedere, right now and would you like to meet them?

MURROW: I would, indeed, yes.

ADLER: I think--- well, let's take a walk over here to this room. Right. Excuse me dear, I'll be right back.

MRS. ADLER: All right, darling.

ADLER: Take care of the little baby. I'll be right back.

MURROW: Felix, how did you break into circus work?

ADLER: Well, everybody, Ed, thinks that people in a circus runs away from home to join the circus, but that's not true but I really did run away from home in Clinton, Iowa to join the great Ringling show at that time but I wouldn't

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advise any boys or girls to run away from home... [garbled] with all the good schools, and schooling that they can get today and all the athletic events and enjoying a nice home and nice family. I think that Percy P- lives here.

[Adler knocks]

Hello, Percy.

PERCY: Hello, how are you

ADLER: When did you get up here--- just about... I want you to meet Mr. Murrow out here.

PERCY: Hello, Mr. Murrow.

MURROW: Good evening, Percy. You must come into contact with thousands of children each season. What questions do they ask you most frequently?

PERCY: Oh, most frequently I guess is how I got this thin.

MURROW: And what do you tell them?

PERCY: I usually tell them I didn't drink my milk when I was a kid.

ADLER: Can you see through him, Ed?

MURROW: Not quite.

[several voices - garbled]

MURROW: Good night.

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ADLER: Can you see through him, Ed?

MURROW: Not quite.

[several voices - garbled]

MURROW: Good night.

PERCY: Good night, Mr. Murrow.

ADLER: Ed, would you like to meet one of our very scintillating stars?

MURROW: Yes, certainly.

ADLER: She's a charming little lady. I will see if she's here. Lola D-

[Adler knocks]

LOLA: Hello, Felix.

ADLER: Hello, Lola. This is Lola D- , Ed.

MURROW: Good evening.

LOLA: How do you do, Mr. Murrow.

MURROW: Tell me, exactly what do you do in the circus?

LOLA: Oh, I do a tight wire act combined with the ballet and do a ballet dance on the wire ... [indistinct]

ADLER: Well, you see, Ed, she's a little French girl, Ed. She does that toe dance on the wire which requires an awful lot of study and time and practice. Lola, I hope that you have a very successful season and say good-by to Mr. Murrow.

LOLA: Good by, Mr. Murrow.

MURROW: And I hope you have a successful season

PERCY: Good night, Mr. Murrow.

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MURROW: Yes, certainly.

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LOLA: Hello, Felix.

ADLER: Hello, Lola. This is Lola D- , Ed.

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LOLA: Good by, Mr. Murrow.

MURROW: And I hope you have a successful season

too. Good night.

LOLA: Thank you.

ADLER: Good night, Lola. Do we have a little time? I would like to have you meet a very interesting couple here, Ed, the Williams'. Would you like to meet them.

MURROW: Yes, of course.

ADLER: Okay, I'll see if they are in.

[Adler knocks]

VOICE: Come in.

ADLER: Oh, hello, kids. How are you. I want you to meet Ed Murrow. Ed, this is little Dottie. Come over here.

[voices garbled]

And, this is little Donnie.

DONNIE: Good evening, Mr. Murrow.

MURROW: Good evening, Don. How are you.

DONNIE: Fine, thank you.

MURROW: Tell me, are you the big man in the circus?

DONNIE: I am the biggest little man in the circus.

DOTTIE: [indistinguishable]

ADLER: Did you know I was Old King Cole and a

too. Good night.

LOLA: Thank you.

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DONNIE: Good evening, Mr. Murrow.

MURROW: Good evening, Don. How are you.

DONNIE: Fine, thank you.

MURROW: Tell me, are you the big man in the circus?

DONNIE: I am the biggest little man in the circus.

DOTTIE: [indistinguishable]

ADLER: Did you know I was Old King Cole and a

merry old soul. What are you going to be?

DONNIE: I'm not in this act.

ADLER: I thought you were going to be Peter, Peter, pumpkin eater.

MURROW: Well, much luck to both of you.

DONNIE: Thank you.

DOTTIE: Thank you.

DONNIE: Good by.

DOTTIE: Good by.

ADLER: Good by, children. [garbled]

Have a very good time here.

MURROW: Felix, I imagine Amelia is going to think we have gotten lost somewhere.

ADLER: Yes, I'd better hurry back up there.

MURROW: Tell me, there is a legend that most clowns, well they are more often sad than happy. Is that right?

ADLER: Well, that is because I guess of all these "laugh, clown, laugh" stories - Pagliaccis - but clowns are really not sad people. They're business men. They're in the business of getting a good laugh, the same as a carpenter or builder are after a house and the successful clown is successful like the successful business man, the man who can get the

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DONNIE: Thank you.

DOTTIE: Thank you.

DONNIE: Good by.

DOTTIE: Good by.

ADLER: Good by, children. [garbled]

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biggest laugh and I don't think there's any clowns in the great Ringling Brothers circus that are sad. Are you broken hearted, dear?

MRS. ADLER: No, darling not with you around.

MURROW: Amelia, you are on the road so much of the time. Don't you ever get to settle down somewhere?

MRS. ADLER: Well, sometimes I think I would but it is so much pleasure traveling and seeing our friends in all the different cities. Of course we would like to buy a home somewhere but we don't know where. We like New York best but we like California's climate and we have so many of our friends in Florida. If we could get all three together then I think we'd buy some place.

ADLER: You know she used to look out the window at the Belvedere Hotel over on Madison Square Garden and say, "Felix, will you build me a pent house on top of the Garden?"

MRS. ADLER: I still think it would be a good idea.

MURROW: So do I, excellent. Felix, what is there about circus life that has kept you at it for, oh, nearly fifty years now?

ADLER: Well, Ed, I guess it is just like human

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ADLER: Well, Ed, I guess it is just like human

nature, like in Spring circus people seem to get that old feeling. You can't explain it unless you have been there, Ed. It's just like when Robin Red Breast comes around the corner of the house you get that feeling and you want to get out and make the people laugh and it really puts pep into you. I can't explain it, Ed, unless you've been there yourself.

MURROW: Tell me this, what was the biggest laugh you ever got?

ADLER: In a circus?

MURROW: Yes.

ADLER: It was an accidental laugh. One time I was doing the Three Little Pigs and the Big Bad Wolf and they used to chase me around the Hippodrome track. In those days we had that patter you know. One day I fell down and the little pigs climbed on top of me and started rooting at me you know and the people stood up in their seats and laughed because they thought the three little pigs had caught up with the big bad wolf and they were really just looking for the bottle I had concealed, the bottle of milk I had concealed in my pocket there for them, see, and when I come out of the back door Mrs. John Ringling said to me, "Felix, that is a great gag; keep it in," but I said, "Look at the knot on my head, Mrs. John."

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in," but I said, "Look at the knot on my head, Mrs. John."

MURROW: And that was the biggest laugh you ever got, was it?

ADLER: I think so, and it was an accidental laugh.

MURROW: Well, Felix, Amelia, thank you very much for letting us come and visit you and much godd luck in the circus.

MRS. ADLER: Oh, thank you, Ed. Good by.

MURROW: Good night.

ADLER: Good by, Ed.

MURROW: In just a moment we will take you for a visit with Arthur Larson and his family in Washington.

[Commercial]

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[Commercial]

MURROW: Arthur Larson is Director of United States Information Agency; since last November he has been responsible for telling the rest of the world through the Voice of America and every other means of communication what this country stands for and what we are trying to do. Arthur Larson was born 46 years ago in Sioux Falls, South Dakota. He went through school there, won a Rhodes scholarship to Oxford, became a practicing lawyer and later taught at three universities, Tennessee, Cornell and Pittsburgh. Mr. Larson, a former Under Secretary of Labor, is a leading authority on workmen's compensation. He has written numerous articles on labor law, economics and politics. The best known of his six books is "A Republican Looks at his Party" a volume that met with considerable Presidential approval. Mr. and Mrs. Larson and their two children, Anna and Lex, live in this white washed brick house in the Northwest section of Washington, D. C. This has been their home for about a year and a half.

Good evening, Mrs. Larson.

MRS. LARSON: Good evening, Mr. Murrow.

MURROW: Good evening, Mr. Larson.

LARSON: Good evening, Mr. Murrow.

MURROW: Mrs. Larson, has Springtime come to

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Good evening, Mrs. Larson.

MRS. LARSON: Good evening, Mr. Murrow.

MURROW: Good evening, Mr. Larson.

LARSON: Good evening, Mr. Murrow.

MURROW: Mrs. Larson, has Springtime come to

Washington yet?

MRS. LARSON: Oh, indeed yes, it has Mr. Murrow. You really ought to be here. The Forsythia is out and the cherry blossoms are out and this morning I noticed that my magnolia tree is in bloom.

MURROW: Oh, wonderful.

MRS. LARSON: It is wonderful.

MURROW: Mr. Larson, how does it happen that an expert in labor and law becomes head of the government's information agency.

LARSON: Well, it was quite a change I must admit and no one was more surprised than I was, I guess. I suppose you could look at it this way, that really my specialty is education and in a sense this job I'm doing now is a sort of world-wide job of educating people.

MURROW: Well, sir, do you find that most people think your only means of communicating with the rest of the world is through the Voice of America?

LARSON: There is that popular misconception. Of course, the Voice of America is very big and a very impressive network; it broadcasts around the clock in 43 languages, over about 79 transmitters but budget-wise it's about a fifth or a

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sixth of our operation. We have, for example-- we publish 49 newspapers and magazines and we produce movies and news reels and television features. We have 143 libraries around the world. As a matter of fact somebody told me that if there were a very important Presidential message, for example, that had to be gotten to as many people as soon as possible we could get it to half the population of the globe in 24 hours.

MURROW: Well, how would you summarize the common objective of all your people and all your facilities?

LARSON: Well, I would put it this way. Our job is to present evidence to the peoples of other countries, that what we're trying to do in this country and what we stand for is in line with and will help along their legitimate aspirations for peace and freedom and progress.

MURROW: Now, Mrs. Larson, did Arthur remember to list all the departments that he is responsible for?

MRS. LARSON: Well, I wish he had, Mr. Murrow. Actually, no. The one department that comes to my mind is the speech writing department. Every night Arthur closes himself up in a room upstairs and writes speeches. I think he has four next week. He works very late into the night.

MURROW: He writes them himself? Doesn't employ

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MURROW: He writes them himself? Doesn't employ

a ghost?

MRS. LARSON: Oh, yes. No.

MURROW: Does he always work at home?

MRS. LARSON: No, we go up and get him once in a while and bring him down and do all sorts of things. We have lots of diversions. I believe our main one is music. All of us love music and play music.

MURROW: I have been told you are a family of musicians and the thing I do best with music is listen. May I?

MRS. LARSON: Well, yes. You must understand, Mr. Murrow, that we're amateurs, especially me. I'm the least talented of my family. I don't think I will perform for you but I would like to show you my little Harpsichord.

MURROW: Oh yes.

MRS. LARSON: This is the instrument that Bach wrote for and as you can see it is a limited instrument. It's like a piano but it isn't like a piano. It is plucked in the strings. I will show you what it sounds like.

[plays]

And there's another stop, a mute stop that was very nice with Elizabethan songs.

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MURROW: Oh, yes.

MRS. LARSON: I will give you just a little of that.

MURROW: Please do.

[plays]

MRS. LARSON: That's all.

MURROW: Thank you very much.

MRS. LARSON: You're welcome.

MURROW: Arthur, what instruments do the children play?

LARSON: They both play several. Take Lex for a start. He plays the clarinet, the guitar, the organ and piano. Right now his specialty is the organ. He plays the organ at the college-- the school chapel and he has upstairs a little old fashioned reed organ, the kind you pump with your feet, the kind he uses for practice. Lex?

LEX: Yes.

LARSON: How about giving Mr. Murrow a little demonstration on the old reed organ?

LEX: Certainly will.

MURROW: Good evening, Lex.

LEX: Good evening, Mr. Murrow.

MURROW: As you probably heard downstairs, we

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MURROW: Please do.

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LEX: Good evening, Mr. Murrow.

MURROW: As you probably heard downstairs, we

have been told on good authority that you are quite an organist. Can we hear it?

LEX: Why you certainly can. This is a reed organ which my father bought quite a few years ago. It was in pretty poor shape when he got it but he fixed it up pretty well now. Well, here, I will show you how it sounds.

[plays]

MURROW: Very nice, Lex. Are you going to follow music as a profession?

LEX: I don't believe so, sir. I'm probably going into science or engineering.

MURROW: Do you think we could persuade your father to play something for us?

LEX: Oh, I think so. You might see if you can get him to tune up his guitar.

MURROW: All right, we'll go down to the living room.

LEX: Okay. I'll be down there in a minute.

MURROW: Right. Mr. Larson, I hope your guitar works as well as the harpsichord and organ.

LARSON: Well, I usually keep it down in the play room, downstairs. Let's go down and see what we find.

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LARSON: Well, I usually keep it down in the living room, downstairs. Let's go down and see what we find.

MURROW: Good. Mrs. Larson, where did you and Arthur meet?

MRS. LARSON: Well, Mr. Murrow we met in South Dakota many, many years ago when we were younger I believe than our own children are now. In fact I think you might say that Arthur and I are very old friends.

Mr. Murrow, there's another member of the family you haven't met. Anna would like to meet you.

MURROW: Good evening, Anna.

ANNA: Good evening, Mr. Murrow.

MURROW: What is your contribution to the musical Larsons?

ANNA: Oh, I play the piano and the German Glockenspiel[?] but I suppose my chief interest is ballet. I have been at it about three years now.

MURROW: You studied with Sadlers Wells for a while?

ANNA: That's right.

MURROW: Are you going along with the rest of the family and maintain your amateur standing?

ANNA: Oh, I think the next few years will decide whether I become a professional.

MURROW: Good. Mrs. Larson, where did you and Arthur meet?

MRS. LARSON: Well, Mr. Murrow we met in South Dakota many, many years ago when we were younger I believe than our own children are now. In fact I think you might say that Arthur and I are very old friends.

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ANNA: That's right.

MURROW: Are you going along with the rest of the family and maintain your amateur standing?

ANNA: Oh, I think the next few years will decide whether I become a professional.

MURROW: Whatever you do decide to do much good luck to you.

ANNA: Thank you.

MURROW: Now, Mr. Larson, where is the guitar?

LARSON: Well, Ed, I might sort of compromise with you and play the very, very shortest piece that I know. It's a little Norwegian folk song that I learned out in South Dakota when I was growing up there and it goes something like this.

[plays and sings]

MURROW: What does it mean?

LARSON: Well, the first verse, as a matter of fact, doesn't mean anything so far as I can tell. The second verse means, "Karie and Murie get up now, go to the house, turn on the lights, the cow is just born a little black calf. We shall call the calf's name Daybreak."

MURROW: Arthur, do you ever think of singing over the Voice of America?

LARSON: I should say not. We're trying to promote good will after all.

MURROW: Isn't it true that that actually is no such thing as "A" Voice of America; that the only thing you

MURROW: Whatever you do decide to do, much good luck to you.

ANNA: Thank you.

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MURROW: Isn't it true that that actually is no such thing as "A" Voice of America; that the only thing you

can work with is the sum total of what happens in this country, what is said and done and written and published?

LARSON: Yes, that's very true. After all an information program can't very well rise above the facts that it has to report. In other words what we do right here at home is a lot more important than what we say abroad and so the very beginning point in any information program has got to be a realization by everybody that whether he is in private life or in public life almost everything he does or says may have an impact on world opinion.

MURROW: What is your principal project at the moment?

LARSON: Well, the principal one-- the principal new ones almost sound like we have plagiarized your program's name. It is called the People-to-People program and it is being very actively sponsored by the President. Now the idea of this People-to-People program is that the government shouldn't try to do this whole job itself; that we have thousands and thousands of organizations in this country with counterparts overseas or with branches overseas and why shouldn't everybody not only carry out his main business overseas but while he's at it promote good will and understanding

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for the United States and so we have committees of the professions, of the arts, of music, cartoonists we have-- we have 41 committees all working on specific projects, exchanges and that sort of thing so that we will bring everything about American life and society to bear upon this big problem of mutual understanding.

MURROW: Arthur, what's your view of current criticism that your agency is not doing enough; that we are not even matching Communist propaganda?

LARSON: I would certainly agree that we are not doing enough. I think the most important thing of all right now is to step up this activity of getting understanding around the world. It just seems to me that we are going off building bombs, building up defenses, building up collective security and that's all right. On the other hand there's misunderstanding everywhere and sometimes it seems that the misunderstanding is getting worse and where is the happy ending to that story? If we go on and on with more nuclear bombs and more and more misunderstandings, somewhere along the line we're going to have to turn a corner and we're going to have start working our way towards greater understanding again and that, of course, is where this agency comes in.

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MURROW: Do you have any trouble with these two words "information" and "propaganda?"

LARSON: Well, Mr. Murrow, so far as I am concerned, you know I think it is about time to throw this word "propaganda" in the ash can. It's got too many bad implications. It sounds like you're trying to put something over on people; that there is something that isn't quite true. Our job is to tell the truth and to tell it in such a way that it is accepted as the truth and if we can do that it is going to be worth a hundred times as much as any propaganda that anybody else can put out. As a matter of fact you know there is a story that one of the Russian officers came to one of our officers and said, "We'll make a deal; we'll stop telling lies about you if you will stop telling the truth about us."

MURROW: Thank you very much indeed, Arthur Larson. Thank you, Mrs. Larson, Lex, Anna. Good night.

MRS. LARSON: Good night.

MURROW: Thank you again for letting us come.

LARSON: Good night.

MURROW: We will be back in a moment.

[Commercial]

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MURROW: Thank you very much indeed, Arthur Larson. Thank you, Mrs. Larson, Lex, Anna. Good night.

MRS. LARSON: Good night.

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prolonged appearance on television. The Van Dorens have two homes; one is in Cornwall Hollow, in Connecticut, where they live when Mark is not teaching and another is a small walk-up apartment in that house - the one between the trees - in Greenwich Village here in New York. Good evening, Mrs. Van Doren.

MRS. VAN DOREN: Good evening, Ed.

MURROW: Good evening, Mark.

VAN DOREN: Good evening, Mr. Murrow.

MURROW: Dorothy, tell me this. All three men in your family are educators. Didn't you ever want to teach?

MRS. VAN DOREN: No, I never wanted to at all. When I finished with college I was finished although as a matter of fact at The Nation where I worked for many years I thought I learned more geography and politics than I had in college.

MURROW: Mark Van Doren, what are the rewards of a good teacher?

VAN DOREN: Well, teaching, of course, is its own reward. It has to be but if I may be specific I should say the greatest reward is the spectacle of mutual learning, that is to say, the teacher learns and the students learn at the same time. "Mutual" doesn't mean that the teacher learns merely about the students although he does and the students learn about the

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teacher although they do, but they both learn about a third thing - the subject - which is more important than both of them put together. The spectacle, that mutual learning, is one of the most exciting I think in the world and the spectacle is the greatest reward.

MURROW: Dorothy, I know you both write books. What's the total family output?

MRS. VAN DOREN: Well, actually, mostof our books are in the country. We have very few here. In the country we don't have backs[?] for orchids. Of these few books I'm sorry to say it looks really very bad but these and these and these are ours.

MURROW: How wonderful. How did you get started writing fiction, Dorothy?

MRS. VAN DOREN: Well, I never wanted to write anything else actually. I just wanted to tell stories. That was it. I have written a great many political editorials but in general I wanted to tell stories. That was it.

MURROW: Mark, I suppose you have read all of Dorothy's half dozen novels.

VAN DOREN: I certainly have. I read them while they were being written and I read them when they were first

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published; I read them all only three months ago including the last one which is not, strictly speaking, a novel. It is a book called "The Country Wife" and I suppose the title is self explanatory. I am particularly interested in that book because I am pictured as an old character in it. I am called the old professor. That is more or less true.

MURROW: A good portrait of you, is it?

VAN DOREN: I think so.

MURROW: Tell me, how did the teacher Van Doren become Author Van Doren?

VAN DOREN: It's very hard to say. I can hardly remember that far back although I do remember owing a great deal to my brother Carl who was nine years older than I and both out in Illinois and in New York when I came here. He was of the greatest assistance to me. He told me, for instance, what I might write about for a dissertation at Columbia - that became my second book - a book about Dryden. He introduced me to my wife. He found the house where we live in the country. He did inumerable things for me that I can never forget.

MURROW: Mark, you are primarily a poet. Is there much of a market for poetry these days?

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market. We hear a great deal about that. In another sense there is an enormous market since all people live with poetry all their lives, from their cradles, and from their nurseries, when they listen to Mother Goose, which is first rate poetry, in my opinion, and from the time when they hear songs and hear ballads and dance to songs and perhaps in church hear hymns, and learn things with the help of verses that rhyme and throughout their lives, indeed, they live with rhyme and live with verse. But it is well known that an individual who writes poems for people to read, under his name, and who publishes them in a book-- it is well known he may not find many readers although some do.

MURROW: Dorothy, do you have a favorite among all the poems Mark has written?

MRS. VAN DOREN: Well, I like a great many poems he has written. I think he wrote a poem recently which I think represents his character, if you like, very well and I like it very much and that is a poem called "Morning Worship."

MURROW: Mark, would you please read it for us.

VAN DOREN: I would be glad to do that. This poem I wrote last summer and I don't know to what extent it expresses my character. It expresses certainly a decision I have

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to make on inumerable things in the world that I consider necessary parts of it and beautiful parts of it and things, furthermore, that I would miss when I went out of the world. That sounds morbid and isn't.

Morning Worship

I wake and hear it raining,
Were I dead what would I give
Lazily to lie here like this and live,
Or better yet, bird song, brightening and spreading,
How far would I come then to be at the world's
wedding?
Now that I lie though, listening, living,
Oh, but not forever, And, on arising,
How shall I praise them?
All the sweet, eternally that outlive me and
my dying,
Mountains I mean, wind, water, air, grass and
Huge trees, clouds, flowers and thunder and
Lightening,
Turtles, I mean, and toads, hawks, herons, owls
Graveyards and towns and trout, roads, gardens,
Red berries and deer.

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Lightening I mean, and eagles, fences, snow,
Sunrise and ferns, waterfalls,
Serpents, green islands and sheep,
Horses I mean, butterflies, whales, mosses and
Stars and gravely rivers and fruit,
Oceans I mean, black valleys, corn, brambles
And cliffs, rocks, dirt, dust, ice and warnings
of flood. How shall I name them and in what order?
Each would be first; omission is murder.
Maidens I mean and apples, needles, leaves
Worms and plants and clover,
Whirlwinds, dew, boulders, geese, stock, alive still,
You will never be down. Leave them all there
Oh, lover - live on.

MURROW: Thank you very much, Mark Van Doren. I think those are things that we would all miss, and all of us would like to be able to write that well.

Mark, the typewriter right there beside you: Is that the poet's instrument?

VAN DOREN: I think you'd better ask Dorothy about that typewriter.

MRS. VAN DOREN: Well, that typewriter came to me as

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MURROW: So it is a sort of feeling that it is respectable to be intelligent?

MRS. VAN DOREN: That is exactly it, yes.

MURROW: Dorothy, you have two homes, one here in New York and the other in the country. Which do you like the best?

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floor. Mark, let's walk through and show him how little we have. This floor used to be the place where our children lived. We lived downstairs and now this is the room where Charlie used to be and actually at this desk I do my work and Mark does his work in the other room.

MURROW: Well, Mark, that is not a very long hall for a very long walk. Do you ever get any real exercise?

VAN DOREN: I get almost no exercise in New York except when I walk which I like to do, especially on rainy nights. I get the exercise that I get in the country on our place where I repair things; I build things; I cut grass; size weeds; play with water in the pond and so forth.

MURROW: And so while you are in New York most of your exercise is in conversation. Would that be fair?

VAN DOREN: Yes, that's right. I exercise my tongue.

MURROW: Do you ever watch baseball at all?

VAN DOREN: Oh yes, yes, all of us always watched baseball. I think I am one of the chief surviving Yankee fans, incidentally.

MURROW: Huh huh.

VAN DOREN: I wouldn't say that that is true of all

floor. Mark, let's walk through and show him how little we have. This floor used to be the place where our children lived. We lived downstairs and now this is the room where Charlie used to be and actually at this desk I do my work and Mark does his work in the other room.

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VAN DOREN: I get almost no exercise in New York except when I walk which I like to do, especially on rainy nights. I get the exercise that I get in the country on our place where I repair things; I build things; I cut grass; pick weeds; play with water in the pond and so forth.

MURROW: And so while you are in New York most of your exercise is in conversation. Would that be fair?

VAN DOREN: Yes, that's right. I exercise my tongue.

MURROW: Do you ever watch baseball at all?

VAN DOREN: Oh yes, yes, all of us always watched baseball. I think I am one of the chief surviving Yankee fans, incidentally.

MURROW: Hub hub.

VAN DOREN: I wouldn't say that that is true of all

the family but I am.

MURROW: I see.

VAN DOREN: We watch ball games in every way. We have gone to the games. We see them in radio and television---hear them on radio and see them on television. I think I remember most clearly playing ball with my sons when they were little boys. I am rather proud of the fact that I taught them something. I think I did. They were starting to throw a ball with their feet like this - together.

MURROW: Yes.

VAN DOREN: I said they would never be able to throw a ball - at least with their right hand - unless, as they threw the ball, they moved forward with the left foot and made the throw, as girls never learn to do.

MURROW: It is a very effective and persuasive movement.

Mark, tell me, you have taught a great many things to a great many youngsters, haven't you?

VAN DOREN: Well, I hope so; I hope so. I say that without definite knowledge that I have. My memory of students is confined to the students of Columbia College who are, I am sure, extraordinary students. I admire them. I have

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MURROW: Do you acknowledge that there might be any other good college in the country, Mark?

VAN DOREN: Well, there is the University of Washington, where you went; there is the University of Illinois, where I went; there is Saint John's College in Annapolis; there is----

MRS. VAN DOREN: ---Barnard, where I went.

VAN DOREN: Oh, there are plenty.

MURROW: Thank you very much, Dorothy, for letting us come and visit you tonight. Thank you, Mark.

MRS. VAN DOREN: Thank you.

MURROW: Good night.

MRS. VAN DOREN: Good night.

MURROW: Will you say hello to your two boys?

VAN DOREN: We certainly will; so long.

MURROW: Thank you very much. In just a moment we will take you for a visit with Elizabeth Taylor and her husband Mike Todd.

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[Commercial]

MURROW: Mike Todd has been described as the most colorful producer since the late Flo Ziegfield. He has also been described by Joe E. Lewis as "a man who belongs on a runaway horse." Somewhere in between is the real Mike Todd who made and lost his first million before he was old enough to vote. In show business Mike has done just about everything except make a movie. So he made one - "Around the World in 80 Days" and it won the Oscar.

Mrs. Todd, Elizabeth Taylor, is counted among the ten most beautiful women in the world and Mike takes exception to this, and she's one of Hollywood's surest box office names. She has made movies since she was 13. Her latest is MGM's "Raintree County. Elizabeth and Mike Todd live in a pent house in this building on New York's East side. They were married about three months ago so they can rightly still be called honeymooners.

Good evening, Liz. Mike. Anybody home? Todd is always late - probably on the phone.

TODD: Come on Liz - Liz - Liz.

MURROW: Come out, Mike. How are you?

TODD: Liz, are you ready?

[Commercial]

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TODD: Come on Liz - Liz - Liz.

MURROW: Come out, Mike. How are you?

TODD: Liz, are you ready?

TAYLOR: Of course.

TODD: There's the girl. There's the new Liz. She's ready.

MURROW: Are you ready, Mike?

TODD: I always am I hope.

MURROW: You both had a hectic two weeks. Hey, Mike, come out.

TODD: Yes.

MURROW: How is everything going on?

TODD: Everything is good. I don't want it to get much better. I don't want it to get any worse though.

MURROW: Look. Wait a minute, Mike.

TODD: Yes.

MURROW: What's the picture there?

TODD: Oh this, Marcel D- This is "Balloon Over Paris." This is where it came down. He did this before he did the picture.

MURROW: Huh huh.

TODD: And Marcel is a friend of mine. He sent it to us. I have a few other little old pictures if you want to take time-- to take you up and let you see them.

MURROW: Mike, I know Liz wasn't feeling too well

TAYLOR: Of course.

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a while ago. How is she now?

TODD: She's all right; nobody but you could get her out to do this tonight. In fact I'm getting a little nervous about you, Ed.

MURROW: Mike, it's about 20 years since you produced your first show called-- what was it? Mr. Ziegie[?] Right?

TODD: Call me Ziegie[?].

MURROW: All right, Ziegie. All right, Ziegie. You feel you are making progress?

TODD: Well, last night we opened--- I know no commercial--- but we opened that show--- you called it a picture-- "Around the World" in Chicago, and I made good in my home town so I think I am making progress.

MURROW: Huh huh.

TODD: For the first time. So I think up to last night I was just sort of going along so last night I made progress. Let's get The Liz.

MURROW: Fine. That will be real progress.

TODD: Yes sir. Hi.

MURROW: Evening, Liz.

TAYLOR: Hello, Ed. How are you?

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MURROW: Fine. That will be real progress.

TODD: Yes sir. Hi.

MURROW: Evening, Liz.

TAYLOR: Hello, Ed. How are you?

MURROW: Good. Is Mike sort of keeping you on the run?

TAYLOR: On the run? First we came to Mexico, then we went to California; then we came to New York; then we went back to California; then we came to Chicago; then we went back to California; then we have a house in Palm Springs; then we left Chicago last night, nine o'clock this morning--and here we are.

MURROW: Where to next?

TAYLOR: Well, we are going to Europe in about three months, going to the Cannes Festival over there and Mike's little old picture is in the show.

MURROW: Is it?

TAYLOR: Mmm.

MURROW: How surprising and how wonderful. Must have startled him, huh? Liz, Liz, what about your own career? Are you going to continue making movies or just be a housewife?

TAYLOR: Well, I couldn't really care less about making movies to tell you the truth. I think it is more important to be a good woman than a great actress, or any kind of actress.

TODD: ... [garbled] I feel like Mr. Taylor the

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TODD: ... [garbled] I feel like Mr. Taylor the

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MURROW: Yes.

TODD: She really is; In fact she's almost vulgar she's so good; she almost overdoes it and it will be very difficult to get her to darn my socks and you know mend my shirts and do the dishes after seeing her. She's really wonderful.

TAYLOR: ...[garbled] A TR to do the dishes.

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MURROW: Mike, you were going to show us some more of your art.

TODD: That's a good idea. I'm so glad you asked. Thank you.

MURROW: Is that it there, just behind you?

TODD: No, no, that's--- I'm so glad you asked about that too. That is that Oscar. I have got to have it engraved. They are just letting me hold it. No, that is not

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MURROW: Is he on the telephone again?

TODD: No, no I couldn't help--- as I passed all those telephones I thought I heard one ringing. I could have been mistaken. Oh my goodness, there's the duck.

MURROW: Mike---

TODD: That's no trap either, by the way.

MURROW: Well, how come the duck?

TAYLOR: Mike won it. He spent five dollars in nickels winning it, or ten dollars, for my children. My son named it Chuck so I had to bring it East with me because the children are coming with two dogs.... [garbled]

MURROW: What are you going to do when the duck grows up?

TAYLOR: He's going to Europe.

MURROW: Do you think you can take him on a plane or are you going by ship?

TAYLOR: Oh, we have already taken him on a plane. He gets along beautifully in a plane.

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TAYLOR: Oh, Mike!

TODD: All right. Any way we have a pact. If the children don't ask for Chuck we'll have a duck dinner or something.

TAYLOR: ...[indistinct]

TODD: If they don't ask for it we'll have a dinner... [garbled]

MURROW: Mike?

TODD: Yes.

MURROW: When you can take a little time off from taking care of the duck, what are you going to do next?

TODD: Next? Well, I am going to make like a playboy for a while. I'm going to take a week-end off. That's for sure. This week-end.

TAYLOR: That's a big deal for him, to take one week-end.

TODD: Yes, and after that I am going to do [?] which we are very excited about. We have a very good concept and then I suppose I will be a playboy for another week-end and then probably we'll do Toscanini, and that takes us into about two or three years from now and then I am going to make a

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MURROW: Mike, some of your critics say that much of your success is due to luck. Do you agree?

TODD: Yes. That may surprise you but it proves that it's much better to be lucky than smart of which I am a living example and any sentence ending with a preposition proves it and being on the same program, by the way, with Mark Van Doren-- I'm very grateful to you for that, on account of I'm going to lecture next week at Harvard. Now, hold on-- and I could have been teamed with some lesser intellectual like Maxie Rosenblum or somebody like that, so I'm glad of the type casting this week-end. That was very smart of you.

MURROW: Mike, do you think success will spoil Mike Todd?

TODD: No, I don't think so but it certainly ruined my friends because people--- last week when we were in California, after we won the Oscar, people come up, that never even talked to me, you know, never could even get them on the telephone, and congratulated me and I know some of them, of course-- most of them didn't, but its really something. They let me talk too much now. People I have talked-- Every time I see a half grapefruit I make a speech Liz says.

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TAYLOR: The grapefruit circuit.

TODD: And it really has spoiled most of my friends.

MURROW: Mike, the picture on the wall behind the couch there: What is it?

TODD: Oh that? That is a Monet. We have just had that a little while, just before we got married. I bought it and that is a Pissaro, and that's a F- and all hand painted by the way in case you don't know.

MURROW: Really?

TODD: Yes.

MURROW: Wonderful. Mike, what is the picture on the piano?

TODD: Oh that is a picture of my Dad, my father who passed away a few years ago.

MURROW: Mike, I can imagine that there must have-- imagine nothing! I know that there were times in your youth when the going was a little rough, wasn't it?

TODD: Well, there were times when our governess and our butler had to take---

TAYLOR: Take your things off?

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Ed, well, we don't have a script and I do want to tell you that Liz wasn't feeling well but she perked up today and you coming here, I was thinking, maybe we could talk our way out of this and she said, "No, not for Murrow," and now everybody talks about themselves and I really do think, Ed-- and I am glad we are ad libbing-- as a person I don't know about you as an actor. I don't particularly like you that way because last night, incidentally, at our show you didn't do as good a performance as the rest of the actors... [garbled]

You were a little nervous last night. Maybe it was me. I don't know. Anyway, we think you are great and I am speaking for both Liz and myself and it was-- this is not rehearsed obviously-- this is not prompted and we like it and when Liz talked about coming here nonight she said, "Not Murrow, we have got to be there," and now she is bubbling and about a half hour ago I would have bet you two to one she wouldn't make this show.

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MURROW: Now, wait a minute, Mike, that she's bubbling now, as you say---

TAYLOR: Where are the bubbles?

MURROW: I don't know. Your husband should know. He's the one whose describing you.

TAYLOR: He's sitting next to me.

MURROW: Now that you are bubbling and inclined to levity, what sort of fellow is Mike to live with?

TAYLOR: Shall I really answer? Well, I think he is the nicest person I have ever lived with. No, he's a wonderful man. He has everything that you could possibly want. He has a wonderful sense of humor. I don't know whehter you heard it... [garbled]

MURROW: Yes.

TAYLOR: ...and he is very generous and very sympathetic but I think the most wonderful thing of all, he is a marvellous cook...

MURROW: You know that is one thing I can attest to. He really can cook.

TAYLOR: He can, wonderful.

MURROW: Mike. Mike.

TODD: This is a good spot for a song - the mutual admiration society theme...

[several voices - garbled]

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MURROW: Go ahead.

TODD: A good friend of mine, an old sage-- he said that he thought Liz must be a little bit spoiled and he said that to me and I say, "why I never had so much fun spoiling anybody and I am going to keep it that way," and really she is not spoiled and we didn't have a script, you know, here even being ready on time tonight ... [garbled]

Pardon me, really it is too wonderful.

TAYLOR: Shall I tell how I got here on time? Mike told me the show started at ten... [garbled]

And, we had to change over at the Westbury Hotel because so much stuff is in here and we arrived here at exactly one minute past ten and I thought the show had already started so I came bursting into the room... [garbled]

TODD: We used to have to say that we were going to have to start at nine or eight-thirty and now I have got her to the point of a half-hour-- shows you what progress we are making.

MURROW: Mike, you are a great showman who won an Oscar and all that sort of thing with help from other people. You deserve very little credit, if any. What are your comments in general about television?

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TODD: Are you kidding?

MURROW: Yes. Thirty seconds.

TODD: Even with my new birthday certificate I am still too old for television, especially after seeing what goes on here. I'm too happy for television. That's for young fellows like you and I am not kidding and I really am not kidding and as I told you I want to be a playboy and my idea of being a playboy is nothing like this.

MURROW: All right, have a good week-end off, Mike.

TODD: So long, Ed.

MURROW: Liz, thank you very much.

TAYLOR: Thank you, Ed.

MURROW: Good night and thanks again for letting us come.

TAYLOR: Good night.

MURROW: Good night.

We willbe back in a moment.

[Commercial]

MURROW: Next week, a visit with former vice president Henry Wallace and his wife on their farm in South

TODD: Are you kidding?

MURROW: Yes. Thirty seconds.

TODD: Even with my new birthday certificate I am still too old for television, especially after seeing what goes on here. I'm too happy for television. That's for young fellows like you and I am not kidding and I really am not kidding and as I told you I want to be a playboy and my idea of being a playboy is nothing like this.

MURROW: All right, have a good week-end off. Mike.

TODD: So long, Ed.

MURROW: Liz, thank you very much.

TAYLOR: Thank you, Ed.

MURROW: Good night and thanks again for letting us come.

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Salem, New York and with Jockey Ted Atkinson and his family at home on Long Island.

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PERSON TO PERSON with EDWARD R. MURROW
Guests: Mr. and Mrs. Ted Atkinson
Mr. and Mrs. Henry A. Wallace
Friday, April 12, 1957 - 10:30 P. M.

MURROW: Good evening. I'm Ed Murrow. The name of the program is Person to Person. It's all live. There's no film.

Tonight we'll be visiting with jockey Ted Atkinson and his family on Long Island. Then we'll move on to the New York farm of former Vice President Henry Wallace and his family.

We'll be ready to go in exactly 30 seconds.

[Commercial]

MURROW: Jockey Ted Atkinson rode his first winning horse 18 years ago, and he's been bringing them home in front ever since. But Ted Atkinson was not born to the saddle. He spent most of his youth in towns and cities. In Toronto, where he was born; upstate New York, where he went to high

school; and in Brooklyn, where he had to go to work instead of college. He was 20 before horses "bit" him, and now 40, Ted Atkinson rides regularly for the Green Tree Stables wearing the familiar pink and black colors of owners Jock Whitney, our Ambassador to Great Britain, and his sister, Mrs. Charles Shipman Pace.

Ted Atkinson and his wife, Martha, and their three children, live in this house near Huntington, Long Island. The place is called Winter Warm. Ted has 23 acres here, much of it devoted to the care of thoroughbred horses.

Good evening, Mrs. Atkinson.

MRS. ATKINSON: Good evening, Mr. Murrow.

MURROW: Good evening, Ted.

MR. ATKINSON: Good evening, sir.

MURROW: How'd it go at Jamaica today?

MR. ATKINSON: Well, sir, we got one finally.

MURROW: I imagine, Ted, that a jockey really has to love horses to stay in the business as long as you have. Is that generally true?

MR. ATKINSON: Well, generally true, yes, sir, but not necessarily. I know of a couple of top riders which I don't think have a great deal of love for the horse.

MR. MURROW: Well, Ted, since you've lived so much

school; and in Brooklyn, where he had to go to work instead of college. He was 20 before horses "bit" him, and now 40, Ted Atkinson rides regularly for the Green Tree Stables wearing the familiar pink and black colors of owners Jock Whitney, our Ambassador to Great Britain, and his sister, Mrs. Charles Shipman Payne.

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MR. MURROW: Well, Ted, since you've lived so much

of your early years as a city boy, I'm curious to know what it was about becoming a jockey that interested you.

MR. ATKINSON: Well, it was mostly that I didn't like city life. I wanted to get into the country and that was perhaps the closest avenue that was offered to me.

MURROW: Mrs. Atkinson, being surrounded by horses and "horse talk" so much, where do you go to sort of get away from it all?

MRS. ATKINSON: I don't get away from it at all, Mr. Murrow.

MURROW: I was struck by the name of your farm, Winter Warm. Does it have any special meaning?

MRS. ATKINSON: We took the name from an inscription on the mantle. Would you like to see it?

MURROW: Yes.

MRS. ATKINSON: We found it when we moved in two years ago. We don't know who the poet is, but we suspect it's Walt Whitman. It says, "Give me, Great God, say I, a little farm in summer cool, and in winter warm."

MURROW: In winter warm. What a wonderful place to raise a family, isn't it?

MRS. ATKINSON: It's an ideal place. Would you like to meet the children?

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MURROW: Yes, I would, indeed.

MRS. ATKINSON: This is my oldest son, John, Mr. Murrow.

MURROW: Good evening, John.

JOHN: Good evening, Mr. Murrow.

MRS. ATKINSON: And this is Cathy.

MURROW: How are you, Cathy?

CATHY: Just fine, thanks.

MURROW: Good. Ted, who rides that horse there I saw just in front of you?

MR. ATKINSON: Oh, this belongs to my No. 2 son. He's 16 months old. I think he's upstairs asleep. In fact, I hope so. He won't sit in it, Ed. He insists on straddling it. You should see him go to town.

MURROW: Well, I can see how Mark gets his exercise, Ted, but what do you do to keep in shape. What is it, exercise or diet?

MR. ATKINSON: Well, actually, Ed, I don't need a great deal of exercise riding 1400 races a year. As for the diet, I find that I eat one good, husky meal each day. That sort of keeps me up and keeps me down in weight.

MURROW: Cathy, do you have a horse of your own?

CATHY: No, I don't, Mr. Murrow.

MURROW: Yes, I would, indeed.

MRS. ATKINSON: This is my oldest son, John, Mr. Murrow.

MURROW: Good evening, John.

JOHN: Good evening, Mr. Murrow.

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MURROW: Well, I can see how Mark gets his exercise, Ted, but what do you do to keep in shape. What is it, exercise or diet?

MR. ATKINSON: Well, actually, Ed, I don't get a great deal of exercise riding 1800 miles a year. As for the diet, I find that I eat one good, hearty meal each day. That sort of keeps me up and keeps me down in weight.

MURROW: Cathy, do you have a horse of your own?

CATHY: No, I don't, Mr. Murrow.

MURROW: Well, since you obviously can't be a lady jockey, have you given any thought to what you'd like to do?

CATHY: Well, when I finish at Carle Place, I thought that I might like to go to Briarcliffe and study secretarial courses there.

MURROW: Briarcliffe.

CATHY: Yes.

MURROW: Uh, huh. John, what sort of keeps you busy and happy?

JOHN: Well, I am a Boy Scout and I have a number of pets.

MURROW: Uh, huh. What about letting us meet one of your pets? Do you have one handy there?

JOHN: Yes, sir. All right.

MURROW: Ted, I've---

MR. ATKINSON: Yes, sir?

MURROW: I've seen very little about your house to suggest that you're in racing. Is that by design?

MR. ATKINSON: Well, no, sir, I don't think it is. Actually, you just haven't seen too much of it yet. Here, for instance, is the trophy case. There are a number there, Ed, that you might be familiar with, but here in the study - in the library - there's more horse. For instance, the George

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Wolf Memorial trophy. I was quite pleased last winter when the Los Angeles Turf Riders awarded me this statuette. I think particularly because George was a personal friend of mine, I value it, and also the great rider that he was. He was more admired by most of us, I think, than anyone else.

This is a picture of the "Tin Man", Fred Archer, who was one of the most famous jockeys of all time. He was active in England and Ireland in the 70's and 80's. He was a very thin fellow, as you see.

MURROW: Yes.

MR. ATKINSON: This isn't his name here. It says, "The favorite jockey." He was that well known. However, a great many present-day racetrack people, on seeing it here on my wall, wonder why I have so honored a picture of Jimmy Nichols.

MURROW: Ted, that couldn't be a sea horse on the wall there above, could it?

MR. ATKINSON: No, sir, that's a sail fish.

MURROW: Well, it looks like a very well stocked library. Do you get time to read very much?

MR. ATKINSON: Not as much as I'd like, Ed. I have a particular interest in history and historical novels.

MURROW: Who is your favorite author?

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MURROW: Who is your favorite author?

MR. ATKINSON: Right now it's Winston Churchill. I'm into "The History of The English-Speaking People." I'm looking forward eagerly to the third volume.

MURROW: Why are you particularly interested in Churchill at the moment, Ted?

MR. ATKINSON: Well, I admire him so much, not only as a writer, but a statesman, military strategist, and, my goodness, he could lay brick, too!

MURROW: Well, Ted, I can understand your admiration for Sir Winston. Do you think John's back with that pet by now?

MR. ATKINSON: Well, let's go see.

MURROW: Good.

MR. ATKINSON: Sure enough. John has his pet here, but meanwhile, there's something I'd like you to see down at the barn, Ed. Suppose while John's showing the pet, Martha and I will ride down and see you down there.

MURROW: Good.

MR. ATKINSON: Fine.

MURROW: John, what have you got there?

JOHN: A Florida king snake, sir.

MURROW: Ho, ho! Where didyou get him?

JOHN: Well, from a teacher at Walt Whitman Ele-

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MURROW: No, no! Where did you get him?

JOHN: Well, from a teacher at Unit Military Aca-

mentary School.

MURROW: Ah, hah. What's his name?

JOHN: Clarence.

MURROW: Ah, hah. Cathy, does the household take kindly to Clarence?

CATHY: Well, we're all pretty used to him by now.

MURROW: What does he eat?

CATHY: Well, we'd like to know that, too. We tried white mice and hamsters and wound up with both of them for pets and Clarence is still hungry.

MURROW: How did you happen to name him Clarence, John?

JOHN: Well, this is a very unusual pet and I haven't seen many unusual pets on television, but I saw a duck in an Army picture one day, and they named him Clarence, so I decided on Clarence for his name.

MURROW: That was a good reason. Cathy, I wonder if your parents have made it down to the barn by now.

CATHY: Well, I think they probably have, Mr. Murrow.

MURROW: John, thanks for showing us Clarence. Let's go down to the barn. Ted? Oh, I guess they haven't arrived yet. It's going to be a photo finish here, I think.

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MURROW: John, thanks for showing us Clarence. Let's go down to the barn. Tedy. Oh, I guess they haven't arrived yet. It's going to be a busy afternoon here, I think.

There they come. Can you hear me, Ted?

MR. ATKINSON: Yes, sir.

MURROW: This farm of yours, does this mean you're thinking of giving up racing?

MR. ATKINSON: Not at all, Ed. This simply is a business that I want to be in, and I want to enjoy it now as well as later. It is a first-class operation in the way of a boarding farm and a convalescent home for race horses. Let's see if we can get some company out here. Hey, feller. It isn't hard when you've got a lump of sugar. Paper and all? No, no, give me a chance!

MURROW: Ted, I know you frequently ride horses that you've never met before. When you look that horse in the eye, what's running through your mind?

MR. ATKINSON: Well, mostly I'm wondering what's running through his mind. We oftentimes have to find out something about each other, but there's 10 minutes on the way to the gate, and besides that, oftentimes the trainer will give you some inkling of the horse's idiosyncracies, if he has any. Plenty of them do. After all, there are as many different personalities among horses as there are among human beings, and---

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MUNROW: Well, Ted, you obviously like racing and

horses, but is there any part of it that you don't like?

MR. ATKINSON: Well, I think one of the hardest things to get used to is the abuse of the crowds. Of course, that doesn't come until after you've had some success anyway, so we manage not to hear a great deal of it.

MURROW: Mrs. Atkinson, do you ever feel that you'd like to see Ted doing something else, something perhaps less profitable, but also something less risky?

MRS. ATKINSON: I've never even thought about it, Mr. Murrow. My people were all horsemen.

MURROW: Do you go out to the track very often to watch Ted ride?

MRS. ATKINSON: Not as often as I'd like to.

MURROW: The children keep you rather busy at home, do they?

MRS. ATKINSON: Very much so.

MURROW: Ted, I know there are all sorts of rewards in racing. What's the greatest?

MR. ATKINSON: Getting down home in front.

MURROW: It's just as simple as that, is it?

MR. ATKINSON: Yes, sir. They try to ascribe other thrills to it, but that's basically what it all amounts to - getting back first.

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MURROW: I heard someone say the other day that riding a race was a little bit like driving an automobile in the sense that you had to know exactly where you were, but also where the other people were. Is that---

MR. ATKINSON: Quite often that's true. Of course, we're only concerned with one-way traffic, we hope. Things do happen. We don't get signals sometimes for left-hand turns or right-hand turns from the horse in front, and it's a bit confusing.

MURROW: Well, Ted Atkinson, thank you very much for letting us come and visit you on your farm, and you, too, Mrs. Atkinson.

MR. ATKINSON: Thank you.

MURROW: And will you say good night to the children for us?

MRS. ATKINSON: We certainly will.

MURROW: Thanks again. Good night.

In just a moment we'll take you for a visit with former Vice President Henry Wallace and his family.

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Mr. Wallace was one of the most colorful politicians in a most colorful political era. For 15 years he provided editorial writers and political analysts with an abundant flow of copy.

Henry Wallace was born 68 years ago on a farm in Adair County, Iowa. He studied the science of agriculture and made reputations as a geneticist, economist, businessman, farm paper editor and public servant.

Mr. and Mrs. Henry Wallace live in this 80-year-old house on a 115-acre farm about 50 miles from New York City, two miles from the Connecticut border. This has been their home for 10 years now, and Mr. Wallace has been busy doing agricultural research.

Good evening, Mr. Wallace.

MR. WALLACE: How are you, Ed?

MURROW: Good. I must ask an expert. Which came first?

MR. WALLACE: Well, as far as this particular room - an incubator room - is concerned, there's no question about it, the egg comes first.

MURROW: Mr. Wallace, what comes first with you on the farm these days? Chickens?

MR. WALLACE: Oh, I think chickens have to come first, but I'm mightily interested also in raising gladiola, and

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MR. WALLACE: How are you, Ed?

MURROW: Good. I must ask an awkward. Which room shall

MR. WALLACE: Well, as far as this particular room - in laboratory room - is concerned, there's no question but we may come first.

MURROW: Mr. Wallace, what sense does it make to have three corps. Dictatorship -

MR. WALLACE: Oh, I think dictatorship is a bad thing, but I'm slightly interested also in a strong dictatorship

some strawberries, and I still keep my hand in with corn, believe it or not.

MURROW: Ah, hah. Well, does that leave a little time for "politicing"?

MR. WALLACE: Absolutely not! I'm through with "politicing." All I do now-a-days is whenever I can put in an oar for the fundamentals of peace via more productive agriculture in the out-of-the-way places of the world, I do it whether it's before a church group, or before a college group, or before a service club, but I must say, Ed, I can hold these things down to about four times a year. I turn down about 90% of the invitations and I'm not asking for trouble now.

MURROW: Mr. Wallace, I understand you hatch about oh, something like 12,000 chickens a year. How many do you have there now?

MR. WALLACE: Oh, I suppose if you include the baby chicks, and the half-grown chicks and the hens, I suppose there are about ten or eleven thousand. We've got here a few chicks that just hatched today, if you've forgotten, Ed - I know you haven't - just what a baby chick is like.

MURROW: That sounds familiar.

MR. WALLACE: Here are some rather special ones. They are a cross of two inbreds. Neither of the inbreds have any

great vigor, but this cross was so vigorous, they hatched in 20 days instead of 21 days, and it's such an important cross to us that we're going to have a total of about 500 of these pullets, and we're going to mate them with 20 different males and find out by test which of the males is best. Tests on three different farms of the progeny. It's really quite a game, Ed.

MURROW: Where are your gladiolas?

MR. WALLACE: Well, they're in the house. We'll go along there now. If you don't mind, I'll - it's snowing out - I'll put on my coat, and talk a little chickens and eggs as we go. This is the way we go.

MURROW: How many chickens and eggs do you sell a year?

MR. WALLACE: We absolutely sell no chickens, no eggs, no gladioli, no strawberries. They're for breeding purposes. I don't want folks writing in to me offering to buy some because it's just not that kind of thing. What interests me particularly right now - the newest thing we've got - is blood typing in chickens. We find some very remarkable things there. Crosses between different blood types oftentimes reduce the mortality, increase the egg laying, and I believe these particular results are going to have a rather unusual interest

for human beings. I think it's going to be demonstrated sooner or later that the mating of different blood types in human beings produces different results. We've got to demonstrate certain things first with regard to chickens.

Well, now here we are in the house. I want you to meet, Ed, a lady who is mighty well acquainted with you, but I don't believe you've ever met her before. This is Mrs. Wallace, Ed.

MURROW: Good evening, Mrs. Wallace.

MRS. WALLACE: Good evening, Mr. Murrow.

MR. WALLACE: And I want you to meet my daughter, Mrs. Leslie Douglas from Washington, D. C.

MURROW: Good evening, Mrs. Douglas.

MRS. DOUGLAS: Good evening.

MR. WALLACE: And also her son, David Douglas,---

MURROW: Good evening, David.

MR. WALLACE: ---who is eight years old.

DAVID: Hello, Mr. Murrow.

MURROW: A wonderful family. Mrs. Douglas, I gather you're just visiting, aren't you?

MRS. DOUGLAS: Yes, we're just up from Washington for a couple of days here.

MURROW: David, what do you like best at your

grandfather's farm?

DAVID: Well, to pick strawberries and eat them.

MURROW: Aren't you fond of the chickens, too, particularly the little ones?

DAVID: Yes.

MURROW: Mr. Wallace, where are those gladiolas you were going to show us?

MR. WALLACE: Well, the house is just full of them but we'll just center for a moment on one particular bouquet. All of these glads came up from Florida where I was during the past two weeks in March. This particular sort, which is a reddish sort, has done awfully well for the Florida growers, but it can be improved on, and so when I was in Florida I spent a lot of time cross-pollinating this particular sort, and I'm going to take the seed of those crosses, and I'm going to plant them up here and then we'll send the bulbs down to Florida next December to see what those results will be like - those crosses.

MURROW: It all sounds a little complicated but nobody ever accused you of doing things the easy way. Mr. Wallace, along with your chickens and gladioli, do you retain any reminders of your political days?

MR. WALLACE: Oh, we have a few mementos. Mrs. Wallace, if you'll accompany me into the next room, we'll take

a look at some of these mementos.

Here is one, Ed, that is in some ways perhaps unusual. It's a representation of a dollar bill, and it's inscribed to me from Henry Morgenthau, Secretary of the Treasury---

MURROW: Yes?

MR. WALLACE: ---with the statement that I gave him the idea for the new money. Well, now that is not quite literally true. The real truth was that in early 1934 I was waiting for Cordell Hull in his office, and while I was waiting, I picked up this particular document which is entitled "The History of the Seal of the United States."

MURROW: Yes?

MR. WALLACE: Well, I had never seen that before and so I opened it up, and strangely enough, I opened it up on that occasion to this particular representation. I observed on the bottom here that it said, "Novus ordo seclorum," which translated roughly from the Latin means "The new deal of the ages." Well, you can imagine that I took this at once to Franklin D. Roosevelt, who was always on the alert for strange and new things - although this was a very old thing, the seal of the United States - and, well, nature took its course and so on all the dollar bills today, as the result of that beginning, we have inscribed in Latin, "Novus ordo seclorum" - the new

deal of the ages, or rather the new order of the ages, to be more literal.

MURROW: What is the table there, Mr. Wallace?

MR. WALLACE: Oh, this table is solid mahogany, made in Africa, presented to me by a negro group when I was Vice President, and it's a Wendell Wilkie Memorial Award. This negro organization felt that both Wilkie and I were friendly to the negro people, and so they gave it to us. I asked them about the elephant, which perhaps you can see on television, I don't know---

MURROW: Yes, we can.

MR. WALLACE:--and they said, "Well, now this is an African elephant." Well, that's all right.

MURROW: Well, Henry, when your father was Secretary of Agriculture in the Harding and Coolidge cabinet, did you ever dream of some day holding that same job?

MR. WALLACE: Well, I dreamed of it even before that when Ted McKim had me as a guest back in 1912. I was with him for a full week and he showed me around the department in a grand style. You know, Ed, when my father was Secretary of Agriculture, he had this particular position. This was the photograph of that day in 1921, and when I was Secretary of Agriculture, I occupied the same position in the same chair

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in front of the same door in the same room just 12 years later. Rather interesting.

MURROW: Yes.

MR. WALLACE: I'm not wishing that kind of hard luck on to any of my descendents. It's no easy job being Secretary of Agriculture.

MURROW: Mrs. Wallace, do you miss the excitement of living in Washington?

MRS. WALLACE: No, Mr. Murrow, I don't, really. We enjoyed it very, very much while we were there, but the country is a pretty nice place to live in, too, so we're very happy here.

MURROW: Mr. Wallace, looking back to those days, what do you feel was your most important contribution to government?

MR. WALLACE: Oh, I would be inclined to say that perhaps the writing in the law of the principle that farmers were entitled to the same kind of square deal as the other elements in society, and we got that written into law, and we got established the ever normal granary, and the forerunner of the present soil bank.

I would like to mention also my hammering at the 60 million job concept, and my hammering at the concept that

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I would like to mention also my involvement in the million job concept, and my involvement in the conservation

the common man was on the march, and the only question was whether or not it would be constructive. I think I got all these things more or less across, and those that aren't put across yet will eventually be put across, in my opinion.

MURROW: The world's food supply certainly remains a vital problem, doesn't it?

MR. WALLACE: Oh, very much so, although we have a surplus in the United States. Eggs, for example, are way down in price at the present time. They're a splendid food, although they've been grossly libeled in certain quarters. More of them could be consumed, but from a world point of view, there are very great scarcities and the United States can do an awful lot to remedy that situation by cooperating with the United Nations to see that something is put across, not in the nature of gifts, but in the nature of making available loans like the supervised loans; like the Farm Security Administration and the Farm Home Administration, to enable these people, retaining their dignity, their sense of nationality, but nevertheless increasing their output because if they don't increase their output on the land, there's going to be trouble in these lands and there are various groups in Asia and in Africa and the Near East that will be drawn together against us when they should be for us.

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MURROW: Mrs. Wallace, has Henry been more relaxed since you both left Washington?

MRS. WALLACE: Yes. I think we've both become more relaxed. It's a wonderful life in the country, Mr. Murrow.

MURROW: It is, indeed.

Mr. Wallace, of all the world leaders you've met at home and in your travels around the world, which one impressed you most?

MR. WALLACE: Well, I'd say Franklin Delano Roosevelt when he was in good health. He had the imagination, really, to lead the world; to handle both Churchill and Stalin. The great tragedy was that he did not remain in good health during the last of his administration. If he had remained in good health for his fourth administration, the history of the United States and the whole world would have been very, very much better, in my opinion.

MURROW: This is the 12th anniversary of his death, I believe, isn't it?

MR. WALLACE: It is indeed the 12th anniversary of his death, and when he passed, a man passed who, in my opinion, we shall hear more and more about during the next 50 years.

MURROW: Thank you very much, Mrs. Wallace, and Henry Wallace, for letting us come and visit you tonight. It's

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MURROW: This is the 14th anniversary of his death. I believe, isn't it?

MR. WALLACE: It is indeed the 14th anniversary of his death, and when he passed, a man passed who, in my opinion, we shall hear more and more about during the next 50 years.

MURROW: Thank you very much, Mr. Wallace, and Mrs. Henry Wallace, for joining us here and visit you tonight.

been very pleasant, indeed.

Good night.

MR. WALLACE: Good night, Ed.

MURROW: Good night.

MRS. WALLACE: Good night.

MURROW: We'll be back in a moment.

[Commercial]

PERSON TO PERSON with EDWARD R. MURROW
Guests: Constance Bennett and Family
Mel Allen and Family
Friday, April 19, 1957 - 10:30 P. M.

MURROW: Good evening. I'm Ed Murrow. The name of the program is Person to Person. It's all live. There is no film.

Tonight we'll be visiting first with actress Constance Bennett and her family, and then we'll be moving on to Bedford Village, New York, where sportscaster Mel Allen and his family will be waiting for us.

We'll be ready to go in exactly 30 seconds.

[Commercial]

MURROW: Constance Bennett belongs to one of the royal families of the American theater. Her father, Richard, was one of the leading men of the stage. Joan Bennett, her sister, is one of the outstanding stars of motion pictures. Constance Bennett, herself, started in the movies; starred as a

sophisticated lady, and also in comedy roles; has since been on the stage, on radio, and in television, and currently is packing the night club circuit with her song and dance act.

In private life, Constance Bennett is the wife of Colonel John T. Colter, vice commander of the 85th Air Division, Air Defense Command. Colonel and Mrs. Colter make their headquarters in this uptown apartment building on the East Side of Manhattan. The colonel commutes to Washington, and Constance commutes to the rest of the country, but this is home base for them and their three teenage daughters.

Good evening, Miss Bennett.

MISS BENNETT: Good evening, Mr. Murrow.

MURROW: How are you?

MISS BENNETT: Very fine. How are you?

MURROW: Are you getting ready for the Easter Parade?

MISS BENNETT: Well, I think I might clear the avenue if I wore any of these clothes I'm hanging up. You know, even though people say it's wonderful to be in the best dressed list, it is fun sometimes not to be in it - in the professional one, which is made up by the couturiere, shall we say, but by the teenagers.

MURROW: Well, you're no stranger to the best

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MURROW: Well, you're my stranger to the best

dressed lists, are you?

MISS BENNETT: No, but I wouldn't mind being because I know so many people that aren't on it that are just as beatuifully dressed as the ones that are on it because they happen to be in public life.

MURROW: Tell me this. Are the clothes you wear in your act more elaborate than those in your own wardrobe?

MISS BENNETT: Well, I'll give you an example. Do you think by any chance that that's elaborate?

MURROW: No, I wouldn't say so.

MISS BENNETT: That is not in my own wardrobe. And then from the ridiculous to what I think is the sublime, that!

MURROW: Ooh! Wonderful! Constance Bennett, Mrs. Colter, that is, you do a lot of traveling. Aren't you away from the family a great deal?

MISS BENNETT: Not as much as you'd think I'd be. I travel a lot but my family travels with me. That is to say, they're with me for their vacations, the children, and then just now, lately, my husband and my littlest one were at Las Vegas with me, and I'd like to present my husband, John Colter.

MURROW: Good evening, Colonel.

COL. COLTER: Hi, Mr. Murrow. How are you?

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MURROW: Good evening, Colonel.

COL. COLTER: Hi, Mr. Murrow. How are you?

MURROW: Fine, thank you, sir. Did you fly up from Washington today?

COL. COLTER: I flew up this evening, yes.

MURROW: How did you get through the ground traffic once you got on the ground?

COL. COLTER: Well, it takes longer to get in from the airport than it does to fly up.

MISS BENNETT: And that goes even for commercial air travel.

MURROW: Colonel, with Constance working in night clubs, do your different careers create any problems?

COL. COLTER: No, Mr. Murrow. I make it a hobby and my interest to find out what she's doing and find out what's going on in the show business, and if we don't see each other for a week or so, well, we talk almost every night by telephone, so we keep very close contact.

MISS BENNETT: Not most every night, every night or else.

MURROW: Well, do you read VARIETY and the trade papers and keep up with the entertainment world?

COL. COLTER: Yes. That's a good way to do it.

MISS BENNETT: It's more his Bible than it is mine.

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MURROW: Constance, so far as the Air Force goes, are you an expert on tactics or strategy?

MISS BENNETT: Oh, now, Ed, I think I'm an expert on both tactics and strategy. But I'll tell you something. You know, I'm almost as proud, or I should say I am as proud of being a member of what I think is the greatest force that there is, the Air Force Wives. I had a chance to see them in Germany and how they operated. From the top to the bottom they were absolutely wonderful either in diplomatic places or making homes in quite isolated places because we were up in Germany during the Air Lift, and it was pretty rough but they were great, those girls. They devoted their entire time to making those boys feel fine and making homes for them, and I think that was pretty good.

MURROW: Well, wasn't it after the Colonel's Berlin assignment that you started in night clubs?

MISS BENNETT: Yes. As a matter of fact, when we came back from the Air Lift, I was looking for a play because I wanted to be in the East since he was being stationed here, and I looked and looked and looked for a script that would do. Nothing happened, and finally my business manager, Steven Roach, said when he came in one afternoon, "What are you lookingso depressed for?" I said, "Oh, I can't find a play. I

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guess I'll go back to Germany and write one." He said, "Why, don't you do a night club act?" "Are you out of your mind? I can't dance. I can't sing. What can I do?" He said, "Well, Marlene has done it. Noel Coward has done it. Tallulah's done it, why not you?" I thought, well, all right. So we had to figure out what I could do about it. Then the children gave me an idea with their blue jeans and their tennis loafers, and their little hats and pony tails. We thought it might be an amusing idea to take them off and kid them, and that's what the night club act is about.

MURROW: Do you like night club work?

MISS BENNETT: Oh, I love it! I have more fun! It's hard work but I absolutely love it because to make people laugh is half the pleasure in life, I think.

MURROW: Why do you keep on working?

MISS BENNETT: I think, Ed, a barren, empty, and idle life couldn't be more annoying or boring, and so I like to fill my life with doing something. Some people think that there are too many things to do, or that they have too many things to do, but nothing in the way of creating anything, or working, or keeping a full life, or doing things for people, I think, is too much and that's what I am and that's why I work.

MURROW: Well, where are the young ladies who in-

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MURROW: Well, where are the young ladies who in-

spired part of your night club act?

MISS BENNETT: Well, two of them are away because, unfortunately, their Easter vacations came at a different time My oldest one is in Maryland on a horse farm - an Arabian horse farm - and the middle one is in Florida, and the youngest one, I'll bet you, is in her room looking at television. I'm going in and see. See you in a minute.

MURROW: Constance, do you think any of the girls will follow you into show business?

MISS BENNETT: Well, I don't mind if they do if they want to, but that's up to them because I think that the minute that you havea child draw its own first breath, it's an individual in its own right and they can do what they want to do. All I want is to be able to guide them and encourage them to do whatever they want to after they've had a good education. And this is my youngest daughter, Jill, and I'd like to present Mr. Murrow, Jill.

MURROW: Good evening, Jill.

JILL: Good evening, Mr. Murrow.

MURROW: You haven't been sitting there watching the fights, have you?

JILL: No.

MURROW: Now, Jill, I know you'll be kind to your

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MURROW: Good evening, Jill.

JILL: Good evening, Mr. Murrow.

MURROW: You haven't been sitting there watching the fights, have you?

JILL: No.

MURROW: Now, Jill, I know you'll be kind to your

mother, but you've been looking at our visit, haven't you?

JILL: Yes, I have.

MURROW: How do you think we've been doing so far?

JILL: Very well, I'd say.

MISS BENNETT: Well, good. In spite of complications.

MURROW: Jill, I hope we're not disturbing your bird up there in the cage.

JILL: Oh, no. Beau Geste is having a lovely time, I must say.

MURROW: Beau Beste.

JILL: That's right.

MURROW: Constance, Beau reminds me, I don't remember your singing in the movies or on the stage. When did you become a singer?

MISS BENNETT: Oh, Ed, thank you very much. I didn't realize I had become one. I've tried very hard to become one, but you flatter me when you say when did I become a singer. I'm going to show you where I do all of my work to try and become a singer.

MURROW: Good.

MISS BENNETT: Darling, I'll be back. You tell

mother, but you've been looking at our visit, haven't you?

JILL: Yes, I have.

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MURROW: Good.

MISS BENNETT: Darling, I'll be back. You will

me. You be my critic.

MURROW: You're the critic, Jill.

JILL: Yes. Bye.

MURROW: Bye. Constance, do you think of yourself now as primarily an actress or a performer?

MISS BENNETT: Oh, Ed, that's a very difficult question to answer. I'd like to consider myself an actress, although, of course, actresses are performing. However, I can tell you one thing that I don't like, and that's to be typed. As an example, I read a Tennessee Williams script that I very much wanted to do and knowing somebody that knew him - I don't know Mr. Williams myself - I asked if he would consider me for it, and when the gentleman went up to say, "Constance Bennett thinks your script is great and would like to do it," he said, "Constance Bennett! She's a comedienne, she can't play this!" So to prove that that is not quite so, I played Steinbeck. Can you picture me as a Steinbeck girl?

MURROW: Frankly, I can't, quite. That would take some real acting. But, Connie, you were going to tell us how you practice your singing.

MISS BENNETT: Well, I can't tell you exactly how I practice it. This is where I practice it and I go through a lot of scales. As a matter of fact, something that I think is

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MURROW: You're the critic, Jill.

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quite interesting is the fact that, even as you can hear, with my speaking voice I have rather a basso profundo, but Herbert Green, who is a great conductor, is also a miraculous voice coach and he's added five notes to this basso profundo.

MURROW: Has he! Well, what do you do to expand the voice, or is that the right word?

MISS BENNETT: Well, I think that's almost the right word. I, in the first place, do the exercises that he tells - you'd leave, you'd leave right now if you could hear those exercises. Some people kid about their sounding like moose calls and things, but that's what I do. I do his exercises to - you know, clear my voice and make it stronger, and there's a great deal of difference between being able to sing with a microphone and being able to project from a stage, and that is what he wants to do - keep your projection up so that you can project on a stage without a microphone.

MURROW: Now, what does a moose call sound like?

MISS BENNETT: Well, I don't want to clear Park Avenue or have all the tenants move out of here. It sounds rather like [exercise]. It might sound like a ghost instead of a moose.

MURROW: Tell me, do you think that moose call has sent the Colonel scrambling back to Washington?

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MURROW: Tell me, do you think she [moose call] has met the colonel scrambling back to Washington?

MISS BENNETT: I wouldn't blame him if he had scrambled back to Washington.

COL. COLTER: I'm still here.

MISS BENNETT: In spite of the moose call?

COL. COLTER: In spite of the moose call.

MURROW: Colonel Colter, what work were you in before you got into the Air Force?

COL. COLTER: Well, Mr. Murrow, I came out of college and enlisted in the old Army first at Fort Benning, and then I came in the Air Force in '33 and I've been in ever since.

MURROW: Well, evidently you like it.

COL. COLTER: Oh, I love it. Sure. This is my profession and it's exciting. Never a dull moment. It's changing and it's great.

MISS BENNETT: See, it's kind of like my life - never a dull moment.

MURROW: Constance, you spent some time in Germany after the war with the Colonel. How did you like it?

MISS BENNETT: Ed, it was one of the most exciting experiences I've ever had. I'd traveled pretty nearly all over the world but I hadn't ever been in a country that had been completely demolished, or almost completely demolished by a war, and when we went over for the Air Lift, it was pretty flat,

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and within three years it was built up again, and it was marvelous to see us, our government, helping to build it and helping to rehabilitate the place.

MURROW: Well, Constance Bennett, thank you very much for letting us come tonight, and, Colonel Colter, thank you, sir.

MISS BENNETT: Thank you for coming.

MURROW: It was very pleasant, indeed. And say good night to Jill, will you please?

MISS BENNETT: Yes, I will.

COL. COLTER: Good night.

MURROW: Good night.

MISS BENNETT: Good night.

MURROW: In just a moment we'll take you for a visit with Mel Allen and his family.

[Commercial]

MURROW: Mel Allen broadcast his first major league baseball game when he was 24 years old, and for the past 12 years he's been identified as "The Voice of the New York Yankees." But he's also done more than his share of broadcasting special events as well as other sports, and he's done them very well.

Mel, who is now 44, grew up in Brimingham, Alabama;

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MURROW: Well, Constance Bennett, thank you very much for letting us come tonight, and, Colonel Colter, thank you, sir.

MISS BENNETT: Thank you for coming.

MURROW: It was very pleasant, indeed. And say good night to Jill, will you please?

MISS BENNETT: Yes, I will.

COL. COLTER: Good night.

MURROW: Good night.

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Mel, who is now 44, grew up in Birmingham, Alabama

went to college when he was only 15. He graduated from law school but he deserted the law to become a sports announcer. I have known Mel for a long while and the only time we have any disagreement is when his Yankees are playing in the World Series against my Dodgers.

Mel Allen lives with his mother and father in this white frame house in Bedford Village, New York, surrounded by about 18 acres of hills, trees, rocks and water. It's about, oh, 40 miles from the concrete and steel of Yankee Stadium.

Where are you, Mel? How about that? Mel Allen on his yacht.

MR. ALLEN: Hello, Ed.

MURROW: Pull hard on the left oar. You aren't going to make it.

MR. ALLEN: Oh, I'll make it.

MURROW: What are you doing in a boat at this time of night?

MR. ALLEN: Well, isn't everybody doing this sort of thing?

MURROW: Are you going to make it, Admiral?

MR. ALLEN: Oh, yes.

MURROW: Well, since you asked me, no, I don't

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MURROW: Are you going to make it, Admiral?

MR. ALLEN: Oh, yes.

MURROW: Well, since you asked me, no, I don't

think everybody's doing that sort of thing at this hour of night. You're not trying to make a get-away, are you?

MR. ALLEN: No, Ed, I was out trying to see where some of these fish are that my daddy always catches out here. I don't have a chance to get 'em too much.

MURROW: Are there any fish in that pond, really?

MR. ALLEN: Ed, there's some brook trout, bass, perch, a few bullheads. I never have a chance to get 'em. I think he gets most of 'em.

MURROW: You know, if you tried real hard, you could probably talk a fish out of that pond.

MR. ALLEN: I wish I could. I don't believe I could do that but I think they understand my father's language, Ed. He gets most of 'em out of there. In fact, the other day he caught a - well, just this afternoon, a pickerel about 16 inches long and he got quite a kick out of that.

MURROW: Mel, do you ever get bored doing ball games day after day?

MR. ALLEN: No, I don't, Ed, because each day presents something new and every game, you find different personnel in it and you don't get bored with it because there's no script written in advance, as you know, and the excitement of wondering what's going to happen, gives you a brand new

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MURROW: Well, do you ever get bored doing well same day after day?

MR. ALLEN: No, I don't, Ed, because each day presents something new and every game, you find different personnel in it and you don't get bored with it because there's no script written in advance, as you know, and the excitement of wondering what's going to happen, gives you a brand new

thrill every day.

MURROW: Well, I suppose if the major leagues expand to the Coast, you'll at least have a change of scenery. Do you think that is imminent?

MR. ALLEN: Yes. They have already moved out to Milwaukee and Kansas City, and, of course, there's talk of Brooklyn moving on out to Los Angeles, but I think it'll be quite a while yet because you've got to get two teams out there, say in San Francisco, but there are schedule problems, travel problems, and, of course, if you take two cities out of the Pacific Coast League, there are franchise problems involved there, but with the shift in population, I think that within the next few years the major leagues will eventually go out where the population is going.

MURROW: Uh, huh.

MR. ALLEN: Ed, I'd like you to meet my mother.

MRS. ALLEN: How do you do, Mr. Murrow.

MURROW: Good evening, Mrs. Allen.

MRS. ALLEN: We're so delighted that you're visiting us this evening. We are awful proud that you thought enough of us to come and visit us.

MURROW: Well, it's very nice of you to let us come. Tell me, do you have the whole family together for the

thrill every day.

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MURROW: Um, hum.

MR. ALLEN: Ed, I'd like you to meet my mother.

MRS. ALLEN: How do you do, Mr. Murrow.

MURROW: Good evening, Mrs. Allen.

MRS. ALLEN: We're so delighted that you're visiting us this evening. We are awful proud that you thought enough of us to come and visit us.

MURROW: Well, it's very nice of you to let us come. Tell me, do you have the whole family together for the

holidays?

MRS. ALLEN: Yes, we do. We have our children here.

MR. ALLEN: Ed, this is my sister here, Mrs. Kaufman, and her husband, Dr. Kaufman, and their two children - Mother's grandchildren, my niece and nephew. This is Billy and Risa Kaufman. My brother, Larry, of course, who works with me in all sports events, and his wife, Marjorie.

MURROW: Good evening.

FAMILY: Good evening, Mr. Murrow.

MURROW: What a fine looking family you have, Mrs. Allen.

MRS. ALLEN: Thank you very much.

MURROW: Mrs. Allen, I've known Mel for many years, and I've heard him talk so often of you and his father. You must be a very close family, aren't you?

MRS. ALLEN: Yes, sir, we certainly are. We're very proud of our children. I think my husband and I are very fortunate parents to have this lovely little family that we have.

MR. ALLEN: Ed, I'd like you to meet my father.

MURROW: Good.

MR. ALLEN: Mom, come on, we'll go see Dad, the

holidays?

MRS. ALLEN: Yes, we do. We have our children here.

MR. ALLEN: Ma, this is my sister here, Mrs. Kaufman, and her husband, Dr. Kaufman, and their two children - Mother's grandchildren, my niece and nephew. This is Billy and Rita Kaufman. My brother, Larry, of course, who works with me in all sports events, and his wife, Marjorie.

MURROW: Good evening.

FAMILY: Good evening, Mr. Murrow.

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MRS. ALLEN: Thank you very much.

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MR. ALLEN: Ma, I'd like you to meet my father.

MURROW: Good.

MR. ALLEN: Mom, come on, we'll go see Dad.

fisherman. He's probably thinking about the one that got away, Ed. He knows almost every fish in that pond by heart, even the ones that didn't nibble. He's the fellow that can really talk to 'em.

Dad, I'd like you to meet Mr. Murrow.

MURROW: Good evening, Mr. Allen.

MR. ALLEN SR.: How are you, Mr. Murrow?

MURROW: I'm fine, thank you. Mr. Allen, Mel didn't have very much luck at the pond, but he tells me that's because you hook all the fish while he's out working. Is that right?

MR. ALLEN SR.: Yes, I have more time and I do most of the fishing. That's why I catch more.

MURROW: Probably have more patience, too.

MR. ALLEN SR.: That's right.

MURROW: Tell me, do you ever regret that Mel gave up the law to become a sports broadcaster?

MR. ALLEN SR.: Well, at first, when he mentioned going to New York, I was very apprehensive. I felt that he had a very bright future as a lawyer in the State of Alabama, but because he loves his work so well, and since it turned out as it has, I have no regrets.

MURROW: Mel, how about that? Do you have any

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Ed, I'd like you to meet Mr. Murrow.

MURROW: Good evening, Mr. Allen.

MR. ALLEN SR.: How are you, Mr. Murrow?

MURROW: I'm fine, thank you. Mr. Allen, Ed didn't have very much luck at the pond, but he tells me that's because you took all the fish while he's out working. Is that right?

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MURROW: Ed, how about that? Do you have any

regrets?

MR. ALLEN: No, I don't, Ed, because to me sports have always been a hobby. I always wanted to be a major league player or something like that, and fellows almost pay people to let him broadcast sports. That's the way I felt about it. When I had the opportunity to join the Columbia Network back in 1937 I grabbed at the opportunity.

MURROW: Mrs. Allen, I've known Mel very seldom to be at a loss for words. Did he start talking at a very early age?

MRS. ALLEN: As a matter of fact, Mr. Murrow, he started walking at nine months of age and commenced talking words, you know, and at one year, why, he could almost talk to us. He formed phrases and when he was two years old, my husband took him to ball games against my wishes. Ever since then I knew that I was going to live with baseball for all my life as long as I live.

MURROW: Do you still listen to him when he's broadcasting?

MRS. ALLEN: I don't only listen to him, but I go to see him.

MURROW: Mel, in broadcasting the Yankee games, you've been criticized occasionally for being just a little bit

regrets?

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MURROW: Do you still listen to him when he's broadcasting?

MRS. ALLEN: I don't only listen to him, but I to see him.

MURROW: Mel, in broadcasting the Yankee games you've been criticized occasionally for being just a little

too partial. Do you feel this is a fair comment?

MR. ALLEN: Yes, I think it's a fair criticism, Ed. I think it holds true of all broadcasters broadcasting these events of teams they follow every day. It isn't a case of being prejudiced. It's a case of being partisan because the broadcast is designed for the people who follow that particular team in a regional area, and it isn't a case of being prejudiced at all. You describe the plays fairly, but you're always emphasizing the home town aspect of it because you're talking about that team every day, whereas in the World Series you're going Coast to Coast and you drop the emphasis for the one team.

MURROW: You take your sports pretty seriously, don't you?

MR. ALLEN: Yes, Ed, I do, because to me sports is something far more important than simply the enjoyment of spectators, or participants. Sports, to my way of thinking, offers to all of us - well, a wonderful way of living. I think it helps us value the heritage of our past because in sports one finds all the principles our forefathers fought for in establishing our Constitution. The principles of democracy are always right there in sports. It's a man's ability alone that counts and nothing else, and in these days and times when

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communism is a great threat to our way of living, I think we can do nothing better than to see that our youngsters participate in sports because sports teaches them responsibility, and leadership and teamwork, and teamwork, of course, is democracy. It teaches them to respect one another for what they are, regardless of their faith or creed, and they grow up with that idea within them and then that becomes the practical example of the working of the spirit of the brotherhood of man and under the fatherhood of God.

Sports are games of rules. It teaches them to respect the rules of the game that they're playing, and those who enforce the rules, and that teaches them to obey the laws of the land and those who enforce as they grow up. All of the principles of democracy are infused within the spirit of the youngsters who play sports and they'll never be ripe targets for communism, and, as a matter of fact, to bear it out, Ed, this little prayer- this prayer is part of the power of sports. I think this tells more about it than anything that I could tell you. It's "A Game Guy's Prayer." It goes:

"Dear God, help me to be a sport in this
little game of life,

I don't ask for any place in the lineup,

Play me where you need me.

I only ask you for the stuff to give you 100% of what I've got.

And help me to take the bad breaks as part of the game.

Help me be thankful for them.

And, finally, God if fate seems to uppercut me with both hands,

And I'm laid up on the shelf in sickness or old age,

Help me to take that as part of the game also.

And when in the dusk, God, I get the final bell,

I ask for no lying complimentary stones,

I'd only like to think, God, that you think that I'm a good guy."

And, of course, in these holidays, the greatest rules - sports being games of rules - the greatest rules that have ever come down to us are the Golden Rules. That's just another way of saying sportsmanship and another way of saying democracy.

MURROW: And I imagine we'll be getting a few requests in the mail for that creed, Mel. Tell me, what sort of mail do you get?

MR. ALLEN: Well, of course, you get all kinds. People write in saying they enjoy the sports event. Those who write in and criticize you for the mistakes you make. Of course,

I only ask you for the stuff to give you
100% of what I've got.

And help me to take the bad breaks as part of
the game.

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And, finally, God if fate seems to uppercut me
with both hands,

And I'm laid up on the shelf in aloneness or
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And when in the dusk, God, I get the final call,

I ask for no lying complimentary eulogy,

I'd only like to think, God, that you think that
I'm a good guy."

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write in and criticize you for the mistakes you make. My mail

we make a lot of them. Some who write in just to find out what may be the answer to some given sports argument, or there may be some play, say, that happened a year ago and they want you to recall the details for them. And you know, surprisingly, we get a lot of mail from women. I'd say about half of our mail comes from the fair sex.

MURROW: And being an eligible bachelor, some proposals in the mail, I suppose?

MR. ALLEN: Yes, there are a lot of those. They make very interesting reading, Ed. As a matter of fact, I'm hoping that I'll find one that I might want to read the second time.

MURROW: Mel, you've broadcast for a long time now, and under a lot of different conditions. What's the most dramatic moment you can recall?

MR. ALLEN: Well, of course, in the last World Series, Don Larsen's perfect game provided a great emotional reaction for everyone who has been on the sports beat for many years. The many no hitters. The drop kick in the final seven seconds of a Rose Bowl game to win for one team, and a lot of things like that, but I think the two things that will always stand out in my mind, Lou Gehrig in 1939 at Yankee Stadium when he stood at home plate knowing that he hadn't long to live,

and said, "I'm the happiest man in the world." That's when he retired. And then 1948 when Babe Ruth at Yankee Stadium in a Yankee uniform for the last time. They retired the No. 3. With his robust frame now wasted away and his great voice gone to a whisper, and as I brought him out to home plate, the ovation was just tremendous. He wasn't supposed to say anything. He could hardly talk and I knew something had to be said, and I hollered to him, over the din, I said, "Babe, do you want to say anything?" and he put his lips to my ear and he whispered, "I must." So I introduced him and his hoarse, croaky voice amplified over the p.a. at Yankee Stadium - did not recall the glories of the past, because he was one of our greatest sports heroes, but he said, "Thanks for how wonderful you people have been to me." He knew he hadn't long to live. "But," he said, "Do me one last favor. Remember the kids. I was a kid once. I was an orphan. Sports have been wonderful to me but sports points the way to citizenship and goodness and the American way of life. Take care of the kids," the Babe said, and I shall never forget it, nor shall I ever forget him.

MURROW: Thank you very much, Mel, for letting us come and visit you tonight, and will you say good night to your parents and the rest of your family, please?

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MURROW: Thank you very much, Al. For letting us come and visit you tonight, and will you say good night to your parents and the rest of your family, please?

MR. ALLEN: I sure will, Ed, and thanks ever so much for coming to visit us. It has been a great honor.

MURROW: It was a great pleasure. Thank you very much, Mel.

MR. ALLEN: Bye, Ed.

MURROW: Good night.

We'll be back in a moment.

MR. ALLEN: I sure will, Ed, and thanks over so much for coming to visit us. It has been a great honor.

MURROW: It was a great pleasure. Thank you very much, Mel.

MR. ALLEN: Bye, Ed.

MURROW: Good night.

We'll be back in a moment.

CBS TELEVISION

PERSON TO PERSON with EDWARD R. MURROW

April 26, 1957 10:30 PM EST

Guests: Howard Lindsay and Dorothy Stickney

and, Roberta Peters and Bert Fields.

MURROW: Good evening. I'm Ed Murrow. The name of the program is PERSON TO PERSON. It's all live; there's no film. Tonight we will be visiting with opera star Roberta Peters and her family and with playwright-actor Howard Lindsay and his wife actress Dorothy Stickney. The Lindsays whom we planned to visit two weeks hence, very graciously moved up the date when it became known the Archbishop of Canterbury could not be with us tonight because of illness. His trip to America has been postponed. With this personal report completed we will be ready to go in exactly 30 seconds.

[Commercial]

MURROW: Just a month ago, as they say, over many of these same television sets, millions of Americans were amused by the antics by the King and Queen of Cinderella Land and on Broadway for five years the same couple entertained Americans

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Guests: Howard Lindsay and Dorothy Stickney

and, Roberta Peters and Bert Fields.

MURROW: Good evening. I'm Ed Murrow. The main of the program is PERSON TO PERSON. It's all live; there's no film. Tonight we will be visiting with opera star Roberta Peters and her family and with playwright-actor Howard Lindsay and his wife actress Dorothy Stickney. The Lindsays were planned to visit two weeks hence, very graciously moved up the date when it became known the Archbishop of Canterbury could not be with us tonight because of illness. His trip to America has been postponed. With this personal report commitment we will be ready to go in exactly 30 seconds.

[Commercial]

MURROW: Just a month ago, as this day, over many of these same television sets, millions of Americans were entertained by the antics by the King and Queen of Cinderella Land and on Broadway for five years the same couple entertained Americans

with the leading roles in Life with Father. Yet Actress Dorothy Stickney and Playwright producer-director-actor Howard Lindsay do not consider themselves an acting team although they have been married for nearly 30 years. Miss Stickney was born in Dickenson, North Dakota. Mr. Lindsay is a native of Waterford, New York. She has appeared in a dozen plays and movies. He, with partner Russel Crouse, have written such hits as "State of the Union" which won the Pulitzer prize; "Call Me Madam", "Anything Goes", "Happy Hunting" and of course "Life with Father." Dorothy Stickney and Howard Lindsay live in this five story Manhattan house, the one there in the middle. It is about a half block from Central Park and after four years of these Friday night visits to more than 300 homes we finally arrived at one numbered 13. Good evening, Howard.

LINDSAY: Hello, Ed, glad to have you here.

MURROW: Thank you. I take it the house number doesn't bother you.

LINDSAY: No, 13 is my lucky number. Dorothy and I were married on Friday the 13th and that is the luckiest thing that ever happened to me. I hope that luck continues because the next performance will be our fifteenth play together.

MURROW: Well, I suppose people sometimes wonder

with the leading roles in Life with Father. Yet Actress Dorothy Stickney and Playwright producer-director-actor Howard Lindsay do not consider themselves an acting team although they have been married for nearly 30 years. Miss Stickney was born in Dickenson, North Dakota. Mr. Lindsay is a native of Waterford, New York. She has appeared in a dozen plays and movies. He, with partner Russel Crouse, have written such hits as "State of the Union" which won the Pulitzer prize; "Call Me Madam", "Anything Goes", "Happy Hunting" and of course "Life with Father." Dorothy Stickney and Howard Lindsay live in this five story Manhattan house, the one there in the middle. It is about a half block from Central Park and after four years of these Friday night visits to more than 300 homes we finally arrive at one numbered 13. Good evening, Howard.

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MURROW: Well, I suppose people sometimes wonder

who is Lindsay and who is Crouse. Is that right?

LINDSAY: They always wonder. I can see the panic in their eyes. We are supposed to look alike although we both deny this vigorously and when they come up to say hello to me there is a panic and then they say, "Hello, Mr. Crouse," and I say, "Hello." I never deny it and just my wife there says, "The children are fine." They happen to be Mrs. Crouse's children and when they tell Mrs. Crouse she was wonderful in "Life with Father" she thanks them and "Life with Mother." The worst thing that ever happened to me recently in a poker game Crouse lost a small amount and I won a large amount and the winnings were sent to Crouse.

MURROW: I hope you finally collected your winnings.

LINDSAY: Honesty is more than a principle with him; it's a passion.

MURROW: That painting looks like a young Lindsay or at least something out of"Life with Father" Is it?

LINDSAY: Well, it is somewhat of that period. It is an American primitive and you will notice that the head is out of proportion to the body.

MURROW: Yes.

LINDSAY: And I don't know if you know why but I'll

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tell you anyway.

MURROW: I don't know.

LINDSAY: Well, the artist of American primitives; of portraits they painted the background in the wintertime in Philadelphia, Boston or wherever their studio was and in the summertime went house-to-house canvassing to do a pisture of a child. Everything was painted except the face. The parents selected the background and the artist painted in the face. In this one he got the face a little too large.

MURROW: I didn't know that. Howard, where is Dorothy?

LINDSAY: Well, she's upstairs. I'll take you up there and I hope you have more breath than I have. Maybe you can talk while I'm walking upstairs.

MURROW: The painting there, Howard: Is that another primitive or Dorothy Stickney?

LINDSAY: That is Dorothy Stickney appearing in "Life with Father" painted by that very excellent artist John Porter[?].

MURROW: Oh yes.

LINDSAY: And, surprise, surprise! Here is Miss Stickney.

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LINDSAY: And, surprise, surprise! Here is Miss Stickney.

MURROW: Good evening, Dorothy.

STICKNEY: Hello.

MURROW: That's a lovely chandelier.

STICKNEY: Oh thank you very much. It is our favorite, that and the music boxes. We love it too.

MURROW: Is it all candle light and not electrical?

STICKNEY: Oh yes,all real candles. We use it too.

MURROW: Where did you find it?

STICKNEY: Well, it's Venetian and it came to this country by way of South America. We are told it is about 100 years old. It's made of about 100 pieces I think. It came packed in eight barrels and we wash it once a year, no oftener. It looks awfully pretty even if it does take two days.

MURROW: Dorothy, tell me this, what interested you first in the theatre?

STICKNEY: Well, it is very improbable because I was brought up in a small town where I had no connection at all with the theatre but there were circus parades of course and lovely ladies in pink tou-tous riding white horses and there were Uncle Tom show parades with little Eva in a grand chariot pulled by Shetland ponies and she had long golden girls and I always wished I could be little Eva and, of course, I saw the Count

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of Monte Cristo playing there at the opera house when I was six years old. I suppose it goes back to that.

MURROW: And Howard, how did you become interested?

LINDSAY: Well, I was torn between being an actor and a minister for a great many years and then during my first year in college I saw a catalog of the American Academy of Dramatic Arts, a very distinguished school of acting, and I learned that I could become an actor in a two years course or even a one year's course. To be a minister I would have to go another three years to college, two years to divinity school, so I guess the call wasn't really very strong because I eventually went to the American Academy.

STICKNEY: That's what you get for liking to read catalogs.

MURROW: Then you had no early training?

LINDSAY: Well, I had a lot of elecution teaching because my uncle was a publisher of a newspaper and if anybody didn't pay their bill we would, of the poor relations-- we had to take it out in trade and the teacher of elocution came down-- this was in Atlantic City, New Jersey-- didn't pay her bill and I was sent to work it out and It came to an understanding and the next four years I learned to speak pieces. I think that

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STICKNEY: He used to speak pieces on hotel porches in Atlantic City when he was six years old.

LINDSAY: And pass my hat.

STICKNEY: And doing well.

MURROW: He must have been obnoxious at that age.

STICKNEY: I remember one was called "I am not Mad."

MURROW: Dorothy, is the general decor of your home an influence from "Life with Father?"

STICKNEY: No, not really, it isn't. I don't know now how it happened; no matter what we start out with it always turns out to look Victorian. We have never actually planned it that way but that is what it always seems to add up to. This is a piece of B- that came from P. T. Barnum's estate-certainly Victorian.

MURROW: Yes.

STICKNEY: These are the fairy lights. They were made in Victoria's time. They have the candles and it looks very pretty and when we give parties we turn out the electric lights. It's too bad you can't see them in color because it's so much prettier. Oh, then, there are the music boxes. Of course they are very Victorian. This one I got in England.

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[plays music box]

Can you see the bird?

MURROW: Yes, I can.

STICKNEY: One of the birds is a little slow on cue. I think you'd better rehearse it, Howard, and, oh, there's this one. This is one of our favorites. This makes some people sea sick. You'd better get out your Dramamine.

[plays music box]

MURROW: How wonderful. I have never seen one like that before.

STICKNEY: Isn't it sweet. I know a sailor made that on a long sea voyage one time. Then, let's see.

MURROW: Careful.

STICKNEY: There. Then, there's one here that we are especially fond of. This I love and so does Howard.

[plays music box]

MURROW: Thank you, very much, Dorothy. With all that music you must have an orchestra in your dining room?

STICKNEY: No, we have only got one small music box in there. There are a lot around the house but there is just one in the dining room but there are other Victorian things.

MURROW: This is the dining room I take it.

[plays music box]

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MURROW: Huh huh.

STICKNEY: And we're going upstairs and we might as well light our way up with these. I'll take one.

MURROW: Howard, these rooms don't seem to be the type for playwrighting somehow. Where do you and Russel Crouse labor?

LINDSAY: Well, that is what I propose to show you, Ed.

MURROW: Good.

LINDSAY: You just follow. This being a Victorian house I will go along. I'll let my wife go first. I let her do everything first, open doors for me--

MURROW: How do you and Russel - the two of you being certainly one of the greatest playwright teams in the theatre history-- have you any favorites in the more than dozen plays you have written?

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STICKNEY: Yes, I love that.

LINDSAY: And I think that some of our best writing is in "Happy Hunting" which is now running with Ethel Merman.

MURROW: When the two of you get together for work what happens?

LINDSAY: Well, sometimes nothing but gossip. We start always by telling each other the gossip of the day, what we have read in the newspapers, what we have heard on the air, what has happened to our friends.

STICKNEY: They can always spend a lot of time sharpening pencils.

LINDSAY: Yes. Finnally after looking at each other we decide we should go to work. That is when it gets a little tougher.

MURROW: Dorothy, do you ever view Lindsay and Crouse at work?

STICKNEY: Well, I don't view them very much because I try to keep out of the way as much as I can but I get a pretty good idea of how it is going, well or badly, because sometimes it is very quiet in here and sometimes I hear yells of laughter

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MURROW: Howard, do you leave your work here in the study?

LINDSAY: Yes, I think so more or less. We try. We never work separately and we try not to. We make no attempt to work apart. Once in a while an idea occurs to us. We do keep in touch. Before we retire every night we call one another up on the telephone and relate what has happened between the time that we left each other in the afternoon and one o'clock in the morning.

MURROW: What do you do to get away from work?

LINDSAY: I like to play bridge and my wife doesn't know a diamond from a spade so I belong to a club called The Players and I go down there and play bridge and I play poker.

STICKNEY: They call me "a Players widow."

MURROW: Howard, have Lindsay and Crouse thought of taking another shot at the political scene along the lines perhaps of "State of the Union?"

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think the appeal at just this moment is right. When we wrote "State of the Union" everybody was talking politics and interested in politics and although these times may be more critical we have a little sense of apathy.

MURROW: You feel there wouldn't be much public interest. Is that right?

LINDSAY: That's true.

MURROW: Well, Dorothy, thank you very much for letting us come and visit you.

STICKNEY: It has been a great pleasure.

MURROW: Howard, thank you again.

LINDSAY: Thank you for coming.

MURROW: Good night.

LINDSAY: Good night.

STICKNEY: Good night.

MURROW: In just a moment we will take you for a visit with Roberta Peters and her family.

[Commercial]

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[Commercial]

MURROW: Roberta Peters represents the new version of opera star. She's young; she's pretty and an American. But Roberta Peters also represents the old story of Cinderella. She was only 20 years old when she made her debut at the Met in 1950. She had had no stage experience, hadn't sung professionally before but yet in a few hours the Met had a new star.

Roberta Peters, who is the wife of Bert Fields of the Fields Hotel Chain, didn't sing during the past season. She was having a new experience. Three weeks ago she had her first baby, a boy Paul Adam. Mr. and Mrs. Fields, and of course Paul Adam, live in this house in Scarsdale, New York. They have not quite settled in yet in their new suburban home. They moved in only a little more than a week ago. Good evening, Roberta.

PETERS: Good evening, Ed.

MURROW: Bert. How are you?

FIELDS: Good evening, Ed, fine. How are you.

MURROW: Bert, are you all through passing out the cigars?

FIELDS: Yes, I guess I am about over that stage right now.

PETERS: We will try to save one for you, Ed.

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MURROW: Please do.

PETERS: We will.

MURROW: Roberta, you have had a pretty exciting time of it in the past few weeks but I suppose things are quieting down.

PETERS: They are a little bit but with a new house and a new baby - he has been good but he cries a little bit you know.

MURROW: Does he?

PETERS: Yes.

MURROW: Bert, did the Met season seema little strange to you having Roberta home instead of on the stage?

FIELDS: It was strange and it was a pleasure also in a way, Ed; instead of delivering Roberta to her stage door we used to walk into the front door of the Met and take our seats together. It was very nice experience.

MURROW: It must have been very pleasant indeed.

FIELDS: We certainly enjoyed it.

MURROW: Roberta, you have had a long rest from singing now. Are you going to have any trouble getting back into the swing of things?

PETERS: I don't think so. I have been singing all

MURROW: Please do.

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PETERS: I don't think so. I have been singing all

alone for my own pleasure. In fact I have learned a new role during my confinement but I don't think it will be any trouble at all.

MURROW: How are you taking to suburban living?

PETERS: Oh, we just love it, the little time we have been out here. I know we are going to enjoy it tremendously. Let me show you what one of the charming ladies of Scarsdale gave me.

MURROW: Wait a minute, Roberta, the baby wouldn't be in that bassinette there, would he?

PETERS: Oh no, he is upstairs. We keep him down here when he is downstairs.

MURROW: How long do you think it is going to take you to get settled in your new home?

PETERS: I don't think it will be too long. We have tried to do a little bit around the house. We have fixed up the living room as much as you can see but still there have been no hangings and trying to get pictures up and things like that. This fan collection which I have is fans of famous opera singers, hasn't been hung.

MURROW: Oh, it is lovely.

FIELDS: It will be my job to hang it.

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MURROW: Bert, how handy are you with a hammer and saw?

FIELDS: I am not handy at all, Ed. I usually manage to get my thumb instead of the nail. In here, if we may show you, is what is going to be Roberta's music room.

MURROW: Oh yes.

FIELDS: And distributed about are her records and her books and other parephanalia belonging to her music career.

MURROW: Roberta, do you have any idea what's in that pile of stuff?

FIELDS: Well, in this pile I have a lot of books and pictures, amongst them a very favorite one of mine is a picture of Jenny Lind.

MURROW: Why Jenny Lind?

PETERS: Well, she has always been a very great inspiration to me. I have read a lot of things about her and I feel that everyone needs an inspiration and she has always been mine, a very great inspiration.

MURROW: What else do you have there?

PETERS: Well, as you can see there are lots of records and-- oh, here is another picture which I treasure very much. It's a picture of Fritz Reiner who was my first conductor.

MURROW: Bert, how handy are you with a hammer and saw?

FIELDS: I am not handy at all, Ed. I usually manage to get my thumb instead of the nail. In here, if we may show you, is what is going to be Roberta's music room.

MURROW: Oh yes.

FIELDS: And distributed about are her records and her books and other paraphernalia belonging to her music career.

MURROW: Roberta, do you have many idea what's in that pile of stuff?

FIELDS: Well, in this pile I have a lot of books and pictures, amongst them a very favorite one of mine is a picture of Jenny Lind.

MURROW: Why Jenny Lind?

PETERS: Well, she has always been a very great inspiration to me. I have read a lot of things about her and I feel that everyone needs an inspiration and she has always been mine, a very great inspiration.

MURROW: What else do you have there?

PETERS: Well, as you can see there are lots of records and-- oh, here is another picture which I treasure very much. It's a picture of Frita Reiner who was my first conductor.

He conducted for me in my debut at the Metropolitan in Don Giovanni.

MURROW: I don't suppose any performer ever forgets a debut. What about yours?

PETERS: Well, mine was very exciting. I had five hours notice to make my debut. Mr. K- brought me to Mr. Bing and I was scheduled to make my debut in "The Queen of the Night" but as it happened three weeks after the season Nadine Connor fell ill at the Metropolitan and Mr. Bing asked me if I would be willing to sing that night so I guess I said yes. I was completely numb but it was a very great thrill, a night I will never forget.

MURROW: Did your knees shake a little when you walked on?

PETERS: I think they did. I'm sure they did. I was really very excited and thrilled that night.

MURROW: Bert, were you much of an opera fan before you met Roberta?

FIELDS: Yes, I was, Ed, but I will say the first time I saw Roberta on the stage my interest in opera grew considerably.

MURROW: You don't by any chance sing too do you?

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MURROW: You don't by any chance sing too do you?

FIELDS: Yes, I do. I'm what is known as a bathroom tenor until such time as Roberta hears me and then she shuts me up.

PETERS: Well, I love him ever afterwards but I can't take that.

FIELDS: I think she's afraid of competition in the family.

MURROW: Roberta, to get back to you new home: How much of it is complete?

PETERS: Well, not too much, if I may show you a little bit. You've seen a little bit of the living room and we would like to take you out to the patio right here. We don't have any furniture outside as yet. We hope to get some real soon.

MURROW: Yes.

FIELDS: You can see some of our shrubs and plants, Ed, and we do find things popping up every day. We don't know what they're called....

MURROW: You don't know what to expect. Is that it?

FIELDS: That's right, everything is a pleasant surprise.

PETERS: We are city folks so this is a great thrill

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PETERS: We are city folks so this is a great thrill

for us too.

FIELDS: This is our dining room, Ed, and this is a piece which might interest you. It is a breakfront which we built from an idea actually that we use in some of our hotels. We used two separate secretaries which is a fairly common piece in a hotel room and we put them together, joined them at the seam and get a very nice finished product. We are kind of proud of it.

MURROW: Very nice indeed.

PETERS: We keep some of our gifts and some of the gifts for the baby in here too.

MURROW: Are you using any other hotel ideas in your decorating?

FIELDS: We are, Ed. We are joining two rooms, something that we have done before in hotels. And, that is the library, if you care to see it. It's right this way.

MURROW: Right.

PETERS: Do come with us. This room is so completely unfinished at the moment. Everything is just strewn around.

FIELDS: This is actually the--- We are in the library now, Ed, and back of us you can see some studs. Beyond that is a room which used to be part of the kitchen but we

for us too.

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FIELDS: This is actually the--- We are in the library now, Ed, and back of us you can see some study. Beyond that is a room which used to be part of the kitchen but we

thought it might better belong to the library to give us a little larger family room.

PETERS: Right now part of the kitchen equipment is in here.

MURROW: There really isn't a room that is completely finished in the whole house, is there, Roberta?

PETERS: Oh yes, there is one room, that is the nursery.

MURROW: Can we see it?

PETERS: Yes. I'd love to show it to you. That's my pride and joy, Ed.

MURROW: Roberta, that's a very pretty dress you're wearing.

PETERS: Thank you, so much. My dear friend Elenor P- created it especially for me. I'm so glad you like it.

MURROW: You started studying music when you were quite young?

PETERS: Yes, I did.

M URROW: Didn't this take a lot of fun out of your childhood?

PETERS: Oh no, Ed, it was a wonderful experience

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PETERS: Yes, I did.

M URROW: Didn't this take a lot of run out of your childhood?

PETERS: Oh no, Ed. It was a wonderful experience.

and I consider it one of the happiest times of my life.

This is our nursery of which we are so proud and so happy.

MURROW: The one room that is completely finished.

PETERS: That's right.

MURROW: I can see the crib. Can we see the baby?

FIELDS: Yes, suppose I call Nana.

PETERS: While Bert goes to call the nurse and baby I would like to read you a prayer that was given to us as a gift. It is very close to my heart, Ed. It is a baby's night of prayer.

"Before I sleep I close my eyes,
To Thee, Oh God, my thoughts arise;
I thank Thee for Thy blessings all;
That come to us Thy children small.
Oh, keep me safe throughout the night
Until I see the morning light."

MURROW: Very nice. Thank you.

Oh, this has to be the pride and joy of the Fields family.

PETERS: Yes, this is our little angel; our little sweetheart; our little beloved.

and I consider it one of the happiest times of my life.

This is our nursery of which we are so proud and so happy.

MURROW: The one room that is completely furnished.

PETERS: That's right.

MURROW: I can see the crib. Can we see the baby?

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"Before I sleep I close my eyes,
To Thee, Oh God, my thoughts arise;
I thank Thee for Thy blessings all;
That come to us Thy children small.
Oh, keep me safe throughout the night
Until I see the morning light."

MURROW: Very nice. Thank you.

Oh, this has to be the pride and joy of the Niel family.

PETERS: Yes, this is our little small; our little sweetheart; our little beloved.

MURROW: How much does he weigh?

PETERS: He weighs 7 - 14 now, Ed.

MURROW: 7 - 14?

PETERS: Yes, and we are so happy he came to live with us.

MURROW: How long is he?

PETERS: Hello, sweetie. He is 22 inches.

FIELDS: He is a big boy.

PETERS: All of 22 inches.

MURROW: He's wide awake at the moment.

PETERS: I am so thrilled.

MURROW: He looks like a very happy boy.

PETERS: He is. He is a little angel.

FIELDS: He behaves very well. We are very pleased with him, Ed.

PETERS: We think he's a genius, of course.

MURROW: Oh certainly, has to be. Well, maybe Paul Adam ought to get back to sleep again but he'll probably stay awake now, will he?

PETERS: He'll stay awake until his two o'clock bottle I bet.

MURROW: Thank you very much for letting us visit

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MURROW: Thank you very much for letting us visit

and look at him.

PETERS: All right, Nana, will you take him please.

MURROW: Good night, Paul Adam.

PETERS: He said good night in his own little way.

MURROW: Roberta, I suppose you will be staying pretty close to home now, won't you?

PETERS: Well, I will be here until June when I have to rush to Rome to make recordings for RCA. I'm doing Lucia di Lammermoor and Orpheo but I am going to rush back to my little boy as soon as I can.

MURROW: Bert, any chance of your buying a hotel or two in Europe just so you can have an excuse to vacation a while?

FIELDS: There is a chance of that. As a matter of fact last year while we were in Rome I was negotiating for a hotel. It was quite an experience. I am not up on my Italian so well. Roberta is fluent and she acted as the interpretor in the deal. Unfortunately, that fell through at the last moment so I'm hoping this year that possibly we can get something.

MURROW: But the failure wasn't due to the interpretor, was it?

FIELDS: Oh no, strictly business.

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MURROW: Roberta, when you go touring do you always manage to stay at a Fields hotel, or don't you?

PETERS: Well, sometimes, Ed, Bert says I am his severest critic.

FIELDS: That's true.

PETERS: I stay in the Fields hotels when I can - is correct.

MURROW: Roberta, did you ever think seriously of making movies?

PETERS: Yes, I did, Ed. I did one before with Mr. S- I did that with Ezio Pinza and it was great fun for me. I enjoyed it.

MURROW: Do you think of making another sometime?

PETERS: I hope I can but, of course, my Metropolitan schedule and my concerts interfere a little but I hope some day to make another.

MURROW: How many languages do you command?

PETERS: I speak French, Italian and German fluently - and English.

MURROW: What's the toughest part in singing opera?

PETERS: Well, I believe Lucia di Lammermoor is the most difficult part. It's very difficult dramatically. I

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worked very hard on it and I can tell you dramatically and vocally it has the famous "mad scene" in it which is fifteen minutes of singing-- complete singing-- some of the most difficult coloratura work in the whole repertoire.

MURROW: Bert, what is the most difficult thing about running hotels?

FIELDS: The most difficult thing about running hotels, I guess, is getting the people, Ed, that you need to run them.

PETERS: And getting the menus[?].

FIELDS: No.

PETERS: That's easy?

FIELDS: I suppose that is not so difficult this day and age.

MURROW: Well, thank you very much, Roberta. Thank you Bert. It has been very pleasant indeed and will you say good morning to Paul Adam when he waks up in the morning.

FIELDS: We certainly will, Ed.

PETERS: We will, Ed.

FIELDS: Good night.

MURROW: Thank you very much indeed for letting us come and visit you.

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MURROW: Well, thank you very much, Roberta. Thank you Bert. It has been very pleasant indeed and will you say good morning to Paul Adam when he wake up in the morning.

FIELDS: We certainly will, Ed.

PETERS: We will, Ed.

FIELDS: Good night.

MURROW: Thank you very much indeed for letting us come and visit you.

PETERS: Good night.

FIELDS: Good night.

MURROW: Good night.

We will be back in a moment.

[Commercial]

MURROW: Next week, we will be visiting Warden Paul J. Madigan and his wife in the first television program ever to originate from Alcatraz Island. We will also be dropping in on Boston's former mayor Curley and his family and by the way, your requests for the play Mel Allen read last week: We are handling them as quickly as possible. Just give us a little time.

Those are some of the people who made tonight's program possible.

And, now, from PERSON TO PERSON, good night and good luck.

PETERS: Good night.

FIELDS: Good night.

MURROW: Good night.

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PERSON TO PERSON with EDWARD R. MURROW
Guests: Warden and Mrs. Paul J. Madigan
James Michael Curley and Family
Friday, May 3, 1957 - 10:30 P.M., EDT.

MURROW: Good evening. I'm Ed Murrow. The name of the program is Person to Person. It's all live. There's no film.

Tonight for the first time on television, we'll be visiting Alcatraz Island where Warden Paul J. Madigan and his wife are waiting for us, and then we'll move on to Boston and the home of former Mayor James Michael Curley and his family.

We'll be ready to go in exactly 30 seconds.

[Commercial]

MURROW: It takes a strong man to run the nation's toughest penitentiary, and Warden Paul J. Madigan of Alcatraz is a veteran of almost 25 years in the federal prison service. He's had experience at five other federal institutions, and

this is his third "hitch" at Alcatraz, where Warden and Mrs. Madigan, both natives of Minnesota, have now spent a total of 13 years.

When they first came to the island, their two daughters were very young. Now both have left to be married and make the Madigans grandparents of seven youngsters.

That's what the girls left: Alcatraz, 12 acres of solid rock, the nation's toughest federal penitentiary. It's been described in four words: "Maximum security, minimum privileges." It's a mile-and-a-half off San Francisco, just 13 minutes by boat.

The island houses some 300 federal prisoners described as the worst type.

For the first time, television cameras have been permitted inside Alcatraz. You are now in the big cell block double-bolted, time-locked bars and pink walls.

Alcatraz has one guard for every three inmates. The prisoners spend some 14 hours a day in cells five feet wide, nine feet deep.

More than a dozen men have tried to escape from the rock. None have made it.

Good evening, Warden Madigan. Good evening, sir. Is everything under control in there tonight?

WARDEN MADIGAN: Well, I hope so, Mr. Murrow. It looks very quiet and serene. You never know in this institution. It's a tough job. You never can release or relax under pressure and yet you can't worry.

MURROW: How would you describe the prisoners as a group?

WARDEN MADIGAN: Oh, we have many types, Mr. Murrow. We have many hardened men. We have cunning, shrewd individuals. We have some very well educated men. Of course, some without the intellectual advantages either. On the whole, they are quite well behaved, however.

MURROW: Well, sir, how many men do you normally have in solitary? I believe at Alcatraz it's called "segregation", isn't it?

WARDEN MADIGAN: Well, there's a difference between solitary and "segregation", Mr. Murrow. In "segregation" - we use that term to place men in a block or a section to segregate them or separate them from the main cell blocks or inmate body. Solitary is a cell or term used to designate a cell that we use for punishment.

MURROW: Well, just how do you punish them?

WARDEN MADIGAN: Oh, there are several ways. Forfeit your privileges, confinement in a segregation block, or

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MURROW: Well, just how do you define "punishment"?

WARDEN MADIGAN: Oh, there are several ways. Loss of your privileges, confinement in a segregation block.

perhaps in a solitary cell.

MURROW: Warden Madigan, just where are your quarters?

WARDEN MADIGAN: Our quarters are outside just about a hundred feet from the front entrance, Mr. Murrow. Will you let us out, please, George?

MURROW: Warden Madigan, what's the average sentence of the men back there in the cell block?

WARDEN MADIGAN: 21 years, Ed.

MURROW: And what's their average age?

WARDEN MADIGAN: About 34 years.

MURROW: How old is your youngest prisoner and your oldest?

WARDEN MADIGAN: Well, our youngest man is 21 years of age, and the oldest inmate is 60.

MURROW: Well, Warden, are you free to proceed, or has the system got you between two gates there?

WARDEN MADIGAN: Well, I think we're free to proceed. We still have another gate before us, Mr. Murrow, but I think we can get out all right.

MURROW: How do we get that one open?

WARDEN MADIGAN: Pardon, Mr. Murrow?

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MURROW: How old is your youngest prisoner and your oldest?

WARDEN MADIGAN: Well, our youngest man is 1 years of age, and the oldest inmate is 60.

MURROW: Well, Warden, are you free to discuss how the system got you between two gates there?

WARDEN MADIGAN: Well, I think we're free to discuss. We still have another gate before us, Mr. Murrow, but I think we can get out all right.

MURROW: How do we get that one open?

WARDEN MADIGAN: Pardon, Mr. Murrow?

MURROW: How do we get that one open?

WARDEN MADIGAN: We made it.

MURROW: Warden Madigan, now I have a better idea of what "maximum security" means, but what does "minimum privileges" mean?

WARDEN MADIGAN: Well, it means a withholding of some of the privileges that the men had at the referring institution, which we do at this type of institution.

MURROW: What sort of thing is withheld?

WARDEN MADIGAN: We don't have newspapers at this institution, Ed. We do have a two-channel radio system. We don't have a commissary where they can supplement their diet in the dining room. We have two movies a month. We have religious services for all the faiths each Sunday. We have a good recreational program. We have a good, complete work program.

MURROW: Well, I imagine Mrs. Madigan allows you considerably more privileges, doesn't she?

WARDEN: Yes, she allows me more privileges than the boys have inside, Mr. Murrow.

MURROW: Where are we now, Warden?

WARDEN MADIGAN: We're at the front entrance, Mr. Murrow, and we're looking toward our quarters as I walk.

MURROW: Warden, what's the biggest trouble you've had since you became warden?

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MURROW: Warden, what's the biggest change you've had since you became warden?

WARDEN MADIGAN: Well, the only trouble we've had of any consequence was the one man hiding out last summer. It didn't amount to anything.

MURROW: Warden, would you concede that Alcatraz is probably the most unpleasant prison in the land?

WARDEN MADIGAN: No, I don't believe so. There are many nice things about this institution, Ed. It's clean, well organized, single cells, and many things that men who have served a lot of time appreciate.

MURROW: You spoke, I think, of prison industries. Exactly what did you mean, Warden?

WARDEN MADIGAN: I mean the shops that we have, Ed, that are under our federal prison system - federal prison industry system. We have a large laundry, a glove shop, a tailor shop, a furniture refinishing and brush shop.

Ed, I'd like to have you meet Mrs. Madigan now.

MURROW: Good evening, Mrs. Madigan.

MRS. MADIGAN: Good evening, Mr. Murrow.

MURROW: How do you like living on Alcatraz?

MRS. MADIGAN: Well, believe it or not, Mr. Murrow, Alcatraz is home and we lead almost as normal a life here as anybody in Main Street, United States. We have various activities. We have those people who wish to play cards. We have

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MRS. MADIGAN: Well, believe it or not, Mr. Murrow, Alcatraz is home and we lead almost as normal a life here as anybody in Main Street, United States. We have our friends, our titles. We have those people who wish to play cards. We have

Canasta, Bridge and Pinochle clubs. Those people who wish to bowl and fish, there's a lovely bowling alley, and they can fish right off the island. And those who wish to dance, we have square dancing and lessons in ballroom dancing. We even have a corner grocery store and a post office here.

MURROW: Well, it sounds very comfortable, but living as close as you do to some of the nation's toughest criminals, do you worry a great deal?

MRS. MADIGAN: No, Mr. Murrow. Back in 1934 when I came here, I made up my mind that if I were going to live here, I couldn't worry. One can't live with fear.

MURROW: How about you, Warden Madigan? Do you worry about your work?

WARDEN MADIGAN: No, not too much, Mr. Murrow. Oh, I certainly get a little tense once in a while realizing the potential that we have inside the institution, but I don't worry too much.

MURROW: Do you sleep well?

WARDEN MADIGAN: I sleep very well and have never had to take a pill, and I don't believe many people in San Francisco could say the same thing.

MURROW: I'm sure you're right. How is the cooperation from Washington?

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WARDEN MADIGAN: Oh, it's very good, Mr. Murrow. These gentlemen here at my left [photographs] are the men that make the Bureau of Prisons tick. This first gentleman, of course, is our Attorney General, Mr. Brownell, who heads the Department of Justice and is closely associated with the Bureau of Prisons. The other gentleman is my boss, Mr. James E. Bennett, who has been Director of the Bureau of Prisons for more than 20 years, as well as Commissioner of Federal Prison Industries. He's given us a tremendous amount of help out here at this institution, and in my humble opinion, I feel that Mr. Bennett is the No. 1 penologist in the country today.

MURROW: You should certainly know.

Mrs. Madigan, you must have a lovely view from your windows there on Alcatraz, haven't you?

MRS. MADIGAN: Yes, we do. Paul, why don't you show Mr. Murrow the view.

WARDEN MADIGAN: Yes. If you'll come with me, Ed---

MURROW: Fine.

WARDEN MADIGAN: ---I'll show you this view out of our living room window. We have a beautiful view here. That looks like the Bay Bridge.

MURROW: Oh, yes.

WARDEN MADIGAN: And, incidentally, it's a beauti-

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WARDEN MADIGAN: And, incidentally, it's a beautiful

ful evening.

MURROW: No fog.

WARDEN MADIGAN: There's Telegraph Hill and Hoight Tower. The skyscrapers of the City of San Francisco.

MURROW: Makes me homesick for it.

WARDEN MADIGAN: Yes, I imagine you'd like to see that again, Mr. Murrow.

MURROW: I certainly would.

WARDEN MADIGAN: We're working on around now to the Golden Gate Bridge.

MURROW: Oh, yes, there it is.

WARDEN MADIGAN: There it is. That's a beautiful sight when the sun goes down.

MURROW: A beautiful sight at any time, isn't it?

WARDEN MADIGAN: At any time, that's right. Those are the Marin Hills at the north side of the bay.

MURROW: Hm, hm. Thank you very much for letting us look at your view.

WARDEN MADIGAN: We don't get tired of watching them.

MURROW: I can well imagine.

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MURROW: Mrs. Madigan?

MRS. MADIGAN: Yes?

MURROW: Did you ever have a really bad experience on Alcatraz?

MRS. MADIGAN: Yes, I did, once, in May of 1941. My daughters, Mary and Florence, came home on the school boat and came rushing in the house very upset and agitated. They had heard that their Daddy had been taken hostage in the mat shop and had been hit on the head with a hammer. Father Clark, our prison chaplain, came in at that same time, so he told me he would run over to the prison and find out what was the matter. We were very relieved when he called and said that everything was under control.

MURROW: Warden, how did you get out of that when they were holding a hammer over your head?

WARDEN MADIGAN: Oh, I don't know how that worked, Ed. It didn't amount to too much. Our warden at that time, Warden Johnston, told the press that he believed that I had talked my way out of it, and I suppose I probably talked pretty fast in a situation like that.

MURROW: That must have been the toughest experience of your life, wasn't it?

WARDEN MADIGAN: Well, actually it wasn't, Ed. I

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MURROW: That must have been the roughest experience of your life, wasn't it?

WARDEN MADIGAN: Well, actually it wasn't, Ed.

had an experience after World War I when I went home from the Navy, of teaching school in a country school. I taught all eight grades from 1 to 8, and I'm sure that was the most difficult job I ever had in my life.

MURROW: Mrs. Madigan, with your daughters and their youngsters away from home, do you ever get lonely on Alcatraz?

MRS. MADIGAN: Only on holidays and especially at Christmas.

MURROW: At Christmas.

MRS. MADIGAN: Yes.

MURROW: Warden, is that a particularly trying period inside the penitentiary?

WARDEN MADIGAN: Well, I think that is the most difficult day of the year, Ed. Christmas Eve is a lonesome day for anyone that's away from home, and I have seen men in cells weeping and sobbing just thinking about being away from their families.

MURROW: Warden, after a quarter of a century in the Federal Prison System, can you tell me what sort of mental process these long-time men use in order to survive, to keep their sanity?

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WARDEN MADIGAN: Well, in order to do a lot of time,

Ed, and keep your stability, I'm sure you must project your thoughts into a world of fantasy. You can't face reality each day without doing some daydreaming and projecting yourself into a different situation.

MURROW: What do they dream about in these daydreams?

WARDEN MADIGAN: Oh, perhaps being home or some other place, or doing some particular type of work, or taking part in some pleasure that they wish. Certainly they have to do some dreaming.

MURROW: What satisfactions does your job offer you, Warden?

WARDEN MADIGAN: Pardon me, Ed?

MURROW: What kind of satisfaction do you get out of your job?

WARDEN MADIGAN: Well, I think the greatest satisfaction I get is to see men change from bad behavior to good behavior, and it certainly is a lot of satisfaction to see anyone released who has saved his money and had the opportunity to work in our federal prison industries, and go out and be able to hold down a good job. I know a good many men that have served time here who are doing a very good job at this time.

MURROW: Thank you very much, indeed, Warden Madi-

gan, for letting us come and visit you on Alcatraz tonight. And thank you, Mrs. Madigan, very much.

WARDEN MADIGAN: It's been a pleasure to have you, Mr. Murrow.

MURROW: Thank you. I hope the grandchildren were looking.

WARDEN MADIGAN: Good night.

MRS. MADIGAN: Good night.

MURROW: Good night.

In just a moment we'll take you for a visit with James M. Curley and his family in Boston.

[Commercial]

MURROW: James Michael Curley is 82 years of age. He has been in politics since 1900 when he was elected to the Boston Common Council. He subsequently served in the state legislature; was elected to Congress three times, and spent a term as Governor of Massachusetts, but the job dearest to his heart was being four times Mayor of Boston.

James Curley was born in a Boston tenement; had to leave school at the age of 10 to help support his family. He drifted into politics, and as he says in his autobiography, "I'd do it again." He wound up becoming the most controversial political personality of the first half of the present century.

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James Curley has been called a lot of things: a ham actor, a ruthless monster, a political Robinhood, and the Kingfish of Massachusetts, to name only a few. One thing he has never been called is "dull."

Mr. and Mrs. Curley live in this eight-room white frame house in the Jamaica Plains section of Boston. They moved to this home from their old 15-room mansion about five months ago.

Good evening, Governor.

MR. CURLEY: Good evening, Mr. Murrow.

MURROW: That's what you're generally called, isn't it?

MR. CURLEY: Yes, sir.

MURROW: Tell me, how do you like the way your Boston Red Sox have started the season?

MR. CURLEY: Well, I wish they had continued it, and I trust that the leading batsman of the Red Sox will shortly regain his stealth and will start making home runs every other afternoon.

MURROW: Good; so do I. Governor, after 82 years of a rather busy life, do you consider yourself retired from politics?

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MR. CURLEY: No, I anticipate I'm going to live to

be 125 years of age, and I shall be active all of that time.

MURROW: Governor, what made you decide to get into politics in the first place?

MR. CURLEY: Well, there was no place where an Irish Catholic could get a position higher than driving a chip cart, when I started looking for a job, and I decided that politics offered the best opportunity for a man, regardless of race, creed, or color.

MURROW: Well, sir, in your book called, "I'd Do It Again," I think you referred to those early days as "rock and stock politics." Was it really that rough?

MR. CURLEY: It was at times, yes, but we survived it very well.

MURROW: I think you told me a story once about a spittoon being thrown, or something like that, didn't you?

MR. CURLEY: Well, neither myself nor Senator Kelly could talk over 15 or 20 minutes, and I went down to the mall on Boston Common where they have speakers every Sunday, and listened to a man talking on a single tax. So I invited him over in a very large gathering, and while he was talking - he was a very fine type of man, very well dressed - behind him was a great large window about 10 x 5, and suddenly I saw something coming through the air and I pulled him down to the floor. The

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"something" was a steel spittoon weighing about 12 pounds that carried away the entire window with it where he was standing. It would have killed him without a doubt unless he'd been pulled to the floor. Oh, some - about a year later, a woman came to see me and said that her husband was dying and he wanted to ask my forgiveness before he died. So I went down to see him. He was superintendent of the brewery. He said, "I'm the man that threw that steel spittoon." I said, "Fortunately, I had a good grip on the coattails of the principal speaker, and sat him on the platform before the spittoon reached him."

MURROW: Well, now that things are a little bit more relaxed, you can enjoy some of the pleasures of family life, can't you?

MR. CURLEY: Oh, surely; I'm doing that now. I'm doing it in the same manner that you're doing it. I receive invitations to go and talk from time to time for various gatherings, and it's been very, very different from the old days. They pay me to talk now, and so I'm able to get along without holding any public office at the present time.

MURROW: Tell me, is Mrs. Curley at home tonight?

MR. CURLEY: Mrs. Curley is right here at home all the time. She's looking just as lovely as ever and sitting here

listening to you.

MURROW: Good evening, Mrs. Curley.

MRS. CURLEY: Good evening, Mr. Murrow.

MURROW: And I believe that's your son, George, sitting beside you, isn't it? Good evening, George.

GEORGE: Hi, Ed. How are you?

MURROW: Fine, thank you. Mrs. Curley, I imagine you have your hands full trying to make the Governor live a quiet life, don't you?

MRS. CURLEY: Well, it really has never been quiet, what with the telephone bells ringing, and the door bells, and the constant stream of visitors, and an avalanche of mail. Just so much going on, an incident every week, practically.

MURROW: George, it must have been a pretty exciting life for you, too.

GEORGE: Well, I would say so, Ed. You see, Father was mayor before I was born, so I've been brought up in politics and no matter where I've been, whether it's been at school, or in the Navy, or in private business as I am now, the Clark Engineering Company, no matter what part of the world I've gone to, as soon as they hear the name Curley, they start talking politics generally, and then it comes down to Massachusetts, and down to Boston, and it keeps you on your toes, and the fact that

listening to you.

MURROW: Good evening, Mrs. Curley.

MRS. CURLEY: Good evening, Mr. Murrow.

MURROW: And I believe that's your son, George, sitting beside you, isn't it? Good evening, George.

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I kissed the Blarney Stone helped a little bit, too.

MURROW: And generally they want something. Is that right?

GEORGE: Generally they want information at least.

MURROW: Mrs. Curley, I understand that the Governor on occasions sings a "lilting" Irish song. Is that right?

MRS. CURLEY: Well, actually, I think that he loves an Irish song, but there is a little tune that has been identified with him, and it's known very well all over the States. Every dining room he ever goes into, the little band would play the "Isle of Capri." [Plays "Isle of Capri" on piano.]

MR. CURLEY: [Singing] "It was on the Isle of Capri that I found her, seated there neath the old walnut tree. I can still see the birds flitting 'round her where she sat on the Isle of Capri."

MURROW: That's as fine a rendition as ever graced "me" ears.

Mrs. Curley, you've been in this house only a short time. Are you completely settled yet?

MRS. CURLEY: Oh, really; no, not yet. There's quite a problem, you see, because with husband as a collector, we have a great many beautiful things to settle here, and we

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MR. CURLEY: [Singing] "It was on the Isle of Capri that I found her, seated there neath the old velvet rose. I can still see the dirty lilting found her where the the Isle of Capri."

MURROW: That's as fine a rendition as [illegible] "me" sure.

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MRS. CURLEY: Oh, really, no, not yet. There's quite a problem, you see, because with husband's [illegible] we have a great many beautiful things to settle here, and

have found a few places that we could pack them, and in this room here, you notice it's quite small and yet we have a really fine collection. This is really the choicest of his fine collection of china. It represents china from all over the world, you know, and that's a beautiful Venetian glass.

MURROW: Lovely.

MRS. CURLEY: And this, really, here would be the finest of these, and isn't that delightful?

MURROW: It is.

MRS. CURLEY: It's a charming piece. You see, like a---

MURROW: Beautiful!

MRS. CURLEY: ---beautiful gold camlet.

MURROW: Beautiful.

MRS. CURLEY: Very lovely, indeed, and then, of course, a great many Irish objects of art. These beautiful Waterford candelabra and these romantic pieces here.

MURROW: Yes.

MRS. CURLEY: And I'll go back and show you other things.

MR. CURLEY: We hope sometime you'll be able to come here and spend a day or two with us.

MURROW: Thank you very much, indeed, Governor.

Governor, it's a rather general opinion that the character of Skeffington in the book, "The Last Hurrah" is patterned after you. What do you say to that?

MR. CURLEY: Well, Skeffington's dying words that are ascribed to me are probably exactly what I would say were I in Skeffington's place. He said if he had to do it all over again, what would you do? He said, "Exactly as I did." "I'd do it again!" So we're getting out a book now. The book will shortly be on the market in about five days. It's entitled "I'll Do It Again" by James Michael Curley. It contains about 400 pages, intensely interesting to anybody interested in politics, and I'm quite sure it's going to have a wonderful sale.

MURROW: It was certainly interesting to me, Governor.

Governor, what influence do you think radio and television have had on politics? Better or worse?

MR. CURLEY: Radio and television have had a better influence on politics. When a man is on the air talking to the public over the radio, he's got to be very careful of what he says and very careful about what he does.

MURROW: What is your own definition of good politics?

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MURROW: What is your own definition of a politician?

MR. CURLEY: Good politics is taking an interest in, and endeavoring to help every individual that is traveling in the darkness, and without employment; and without money; without a chance; without help. Those are the ones I've been taking care of all my life, and I hope to continue to take care of them until I'm 125 years old.

MURROW: What about the negative side? Protecting yourself from your political enemies.

MR. CURLEY: Why, I never have any difficulty in doing that. I can recognize an enemy at once, counteract anything that he might say, and after a while you cease to have enemies, and by the time I'm 100 years old, all my enemies will be buried.

MURROW: Having a command of the language never harmed a politician, and that you've always had. Do you read as much poetry now as you used to, Governor?

MR. CURLEY: I do; yes, sir.

MURROW: What's your favorite?

MR. CURLEY: What?

GEORGE: Goldsmith.

MURROW: Goldsmith, was it?

MR. CURLEY: Oliver Goldsmith?

MURROW: Yes.

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MURROW: Yes.

MR. CURLEY: Yes, very much so.

MURROW: Governor, what's the best advice you ever received?

MR. CURLEY: Well, I think the best advice I ever received I received from my mother when I went into politics.

MURROW: What was that?

MR. CURLEY: She said, "I hope you never go into it."

MURROW: But, as you said, and as you titled your book, "You'd Do It Again" wouldn't you?

MR. CURLEY: Exactly. Exactly.

MURROW: Thank you very much, Governor Curley.

MR. CURLEY: Thank you very much, indeed, for the opportunity to come in contact with you.

MURROW: Thank you, Mrs. Curley, for letting us come and visit you.

MRS. CURLEY: You're very welcome.

MURROW: Good night, George.

GEORGE: Good night, Ed.

MURROW: Good night.

GEORGE: It was nice to be with you.

MURROW: Good night. We'll be back in a moment.

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MR. CURLEY: Well, I think the best advice I ever received I received from my mother when I went into politics.

MURROW: What was that?

MR. CURLEY: She said, "I hope you never go into it."

MURROW: But, as you said, and as you titled your book, "You'd Do It Again" wouldn't you?

MR. CURLEY: Exactly. Exactly.

MURROW: Thank you very much, Governor Curley.

MR. CURLEY: Thank you very much, indeed, for the opportunity to come in contact with you.

MURROW: Thank you, Mrs. Curley, for letting us come and visit you.

MRS. CURLEY: You're very welcome.

MURROW: Good night, George.

GEORGE: Good night, Ed.

MURROW: Good night.

GEORGE: It was nice to be with you.

MURROW: Good night. We'll be back in a moment.

CBS TELEVISION

PERSON TO PERSON with EDWARD R. MURROW

Guests: Guy Mitchell and Artur Rubinstein

May 10, 1957 10:30 EST.

MURROW: Good evening. I'm Ed Murrow. The name of the program is PERSON TO PERSON. Tonight we'll be visiting with singer Guy Mitchell and his wife. Then we'll move on to the home of concert pianist Artur Rubinstein and his family. We will be ready to go in exactly thirty seconds.

[Commercial]

MURROW: Guy Mitchell is a singer who really likes to sing and what's more judging from his records' sale of more than 15 million there are more than a few people who apparently like what he sings. Despite the title of one of his big hits he has not been singing the blues very often. Guy Mitchell, by the way, is 30 years old. He was born in the mid-west, grew up on the Pacific coast, carries on a kind of United Nations activity all his own. He's of Croatian descent, has been frequently a visitor to England. He has just returned from his first tour to Australia and is married to a Danish blond

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wife who comes from Vancouver, Canada to where her family moved about five years ago. The Mitchells - Else and Guy - recently moved into an apartment in the Oliver Cromwell here in New York City, only a few steps from Central Park... [indistinct]

[Mitchell plays guitar and sings]

MURROW: Evening, Guy.

MITCHELL: Oh, hi, Ed.

MURROW: How are you?

MITCHELL: Fine, thank you.

MURROW: That sounds like a very happy sort of song.

MITCHELL: Well, I like to sing happy songs. I would rather have people tap along and sing along rather than cry along, you know.

MURROW: What do you think of the current popularity of rock and roll, Guy?

MITCHELL: Well, I know a lot of grown-ups who are worried about it but it's been around a long time and you know rock and roll is a combination of Dixieland, Rhythm in blues and Western Hill Billy swing and I think it will kind of level off. Actually kids only have two things they like to assert themselves with, you know, in the grown-up world and that's music styles and clothing styles and the more grown-ups don't like it

wife who comes from Vancouver, Canada to where her family moved about five years ago. The Mitchells - Elsie and Guy - recently moved into an apartment in the Oliver Cromwell here in New York City, only a few steps from Central Park... [Inaudible]

[Mitchell plays guitar and sings]

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the better they like it.

MURROW: Guy, does Mrs. Mitchell share your enthusiasm for rock and roll?

MITCHEAL: Well, my little old wife likes most anything I like. That's why we got married actually. Right over here we got a prop, a little old piece of clothes line to bring her in. Watch her. Come on.

MURROW; Good evening, Else?

MRS. MITCHELL: Good evening, how are you.

MURROW: I think you are the first person who has ever been roped into this program. Is this how Guy got you to leave Canada?

MRS. MITCHELL: Yes, I guess it is.

MURROW: Else, you spent most of your life in Denmark. Now that you are living here, what do you miss most?

MRS. MITCHELL: Well, I don't know that I miss too many things. You know in Denmark they have places like T-Garden and I have a few relatives there you know but otherwise I am very happy living here.

MURROW: What impressed you most about New York?

MRS. MITCHELL: ... It's not true.

MITCHELL: You know I said that. You know I walked

the better they like it.

MURROW: Guy, does Mrs. Mitchell share your enthusiasm for rock and roll?

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MURROW: Good evening, Elsa?

MRS. MITCHELL: Good evening, how are you.

MURROW: I think you are the first person who has ever been roped into this program. Is this how Guy got you to leave Canada?

MRS. MITCHELL: Yes, I guess it is.

MURROW: Elsa, you speak most of your life in Germany. How that you are living here, what do you miss most?

MRS. MITCHELL: Well, I don't know that I miss too many things. You know in Germany they have places like a garden and I have a few relatives there you know and so on. Else I am very happy living here.

MURROW: What impressed you most about New York?

MRS. MITCHELL: ... It's not same.

MITCHELL: You know I said that. You know I was so

her down Fifth Avenue and I said, boy, she's really going to love this, you know, and she said, "Oh, this is just like Denmark." When I show her a big, beautiful apartment house, she says, "Oh, this is just like Denmark," and when I see Denmark it is going to be some surprise to me.

MURROW: Guy, you handle that rope pretty well. Where did you learn to be a cowboy?

MITCHELL: Well, I started out in Butchertown, outside of San Francisco in the stockyards when I was about 14 and then I started rodeoing and cowboying when I was 15, worked in the San Joaquin Valley and I have kept it up ever since on my own time. In fact Else and I are going to get a ranch in about a year or so and turn it into a boy's ranch to give kids a start in life like I had.

MURROW: I gather you sort of enjoy the outdoor life, don't you?

MITCHELL: Well, when you work in the stockyards it makes you stay outdoors because no one wants to let you in the house -- my Mom is laughing at that one. I used to change in the basement before I came up to dinner.

MURROW: Else, are you the outdoor type too?

MRS. MITCHELL: Well, I like it very much. You know

I was born in the city and raised there and lived there all my life but I like the outdoors very much.

MURROW: Do you have any chance to do any horseback riding?

MRS. MITCHELL: No, not in the Park.

MURROW: I assume you do ride, don't you?

MRS. MITCHELL: A little bit.

MITCHELL: She likes to do it in a walk, Ed. As soon as she gets into a lope all tarnation busts loose... [indistinct]

MURROW: Guy, did it take you long to learn to handle a rope?

MITCHELL: Well, yes. When I am home I'm roping with my friend Bob B- and with people who do some steer roping I do it and then when you go on the road you forget about it and you get all clumsy.

MURROW: Besides lassoing Else what other rope tricks do you know?

MITCHELL: Well, I know a few of them but here you can't do much with this clothes line. This is called the butterfly when it gets going. See. That's the butterfly. We used to do a lot of that. Then all the kids like this. This is really a wash line. I'm not kidding you.

I was born in the city and raised there and lived there all my life but I like the outdoors very much.

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MITCHELL: She likes to do it in a walk. So, as soon as she gets into a lope all tarnation breaks loose...

[indistinct]

MURROW: Say, did it take you long to learn to handle a rope?

MITCHELL: Well, yes. When I am home I'm roping with my friend Bob B-. ... one with people who do come and roping I do it and then when you go on the road you forget about it and you get all clumsy.

MURROW: Realize laughing also what color horse are you do you know?

MITCHELL: Well, I know a few of them. I know I can't do much with this sloshen line. This is calling butterfly when it goes going. See. That's the butterfly. We used to do a lot of that. Then all the kids like. This is really a wash line. I'm not riding you.

MURROW: Yes, I see that.

MITCHELL: Any cattle people looking in can see. Kids like to twirl a rope and step into it like this you know. That makes you--- then you go like that and bow.

MURROW: Guy, how did you like Australia?

MITCHELL: Oh I love Australia, Ed. It's a big, new country. It's almost the size of the United States and yet it has only as many people as there are in New York City. This is one of my pieces of loot that I brought back from there. This is a rug. There are a lot of people that are bragging about their paintings, Ed, you know, like their original Cezanne's and Picasso's but this is an original aboriginal.

MURROW: Well, I can see a kangeroo there.

MITCHELL: Yes, there is a kangeroo and this is. You know they have a lot of big cattle ranches. They call them stations in Australia. This is what the native thinks a cowboy looks like. This is a kangeroo, - quite a nice thing.

MURROW: It is indeed. Guy, you were telling me at lunch today, you have been to England six or seven times. What is it about England that you find so fascinating?

MITCHELL: Well, number one, in any country morethan the geography of the place and the sights, it is the people,

MURROW: Yes. I see that.

MITCHELL: Any cattle people looking in can see. Kids like to twirl a rope and step into it like this you know. That makes you--- then you go like that and bow.

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MURROW: Well, I can see a Kangaroo there.

MITCHELL: Yes, there is a Kangaroo and this is. You know they have a lot of big cattle ranches. They call them stations in Australia. This is what the native thinks a cowboy looks like. This is a Kangaroo, - quite a nice thing.

MURROW: It is indeed. Now, you were talking at lunch today, you have been to England six or seven times. What is it about England that you find so fascinating?

MITCHELL: Well, number one, in my country, in the geography of the place and the climate. It is my second

Ed, and I know you have been over there ten years yourself during the war but for the people listening in the people in England are really our friends. They are wonderful people. I would sure hate to wake up some morning and not have an England there. They are sort of an outer base of America at times. Actually the people are very gracious. They live in a nice, almost old fashioned way. They don't like changes and you don't hear a lot of horns blowing and people hollering and swearing around and as far as an audience is concerned you can't beat a Palladium audience.

MURROW: Yes. Are the horses agreeable there?

MITCHELL: Well, some of them. I went on a few fox hunts over there. You are laughing at that. Here is one that I got when I went with Harry Llewellyn [?]. He was a fine fox hunter. He won the olympics.

MURROW: How does a cowboy go fox hunting?

MITCHELL: Well, I started out in my cowboy gear and they got quite a laugh out of that. This is another thing from Australia, C- . I ended up--- I had a very distinguished outfit. This is a fire engine red coat but you got to call it pink and this is a helmet. It looks funny on me. I think I'll put a handle on it and save it for my first kid but it saves

you if you get a bad fall. Here's how I started out though, and the English Lords and Ladies didn't think-- this is a well cufed pair of Levis. You see once you get them in that shape you don't want to wash them.

MURROW: You better not wear that pink outfit down in Texas.

MITCHELL: They would throw me out.

MURROW: Guy, you said you took up leather work as a boy. Do you ever do any of that any more?

MITCHELL: Yes. In fact I have got a belt here I have been making. I learned it at the old S- Saddle Shop in San Francisco. I made this belt I have got on and I continued it here in New York, at Herman Frederick's place, over on 48th and 8th. This is a belt that I am making now. You see all these little tools in the glass here?

MURROW: Yes.

MITCHELL: You take one for each kind of indentation. Of course the neighbors love this. You see you go along like that. It makes it like this. This is a belt I will send over to you, Ed, and you can wear it on your farm.

MURROW: Good, thanks very much, Guy. You seem to know all about leather work. What about singing? Is there a

formula for that too?

MITCHELL: Well, I can -- move over, Else -- well, like in all things, acting and singing like that, I think one of the most important things for young people to learn is to be a person along with it, to learn how to be a nice person, to sense the values outside of show business because show business isn't all it's cracked up to be. In fact the public sees the smallest part of all.

MURROW: Else?

MRS. MITCHELL: Yes.

MURROW: Have you ever thought of going into show business?

MRS. MITCHELL: No thanks.

MURROW: You haven't?

MRS. MITCHELL: No.

MURROW: What is it you don't like about it?

MRS. MITCHELL: It looks glamorous when you look from the outside in, you know, but actually there's an awful lot of work, a lot of traveling, a lot of packing and unpacking.

MITCHELL: She packs for me. I pack like pitching hay. you know.

MURROW: Guy, you had some pretty rough years, early

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MITCHELL: Well, I can -- move over. Like -- well, I like in all things, acting and singing like that, I think one of the most important things for young people to learn is to be a person along with it, to learn how to be a nice person, to sense the values outside of show business because show business isn't all it's cracked up to be. In fact the public sees the smallest part of all.

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MITCHELL: She packs for me. I pack like a lady, may, you know.

MURROW: Guy, you had some pretty young years.

on, didn't you?

MITCHELL: Well, yes, I spent two and a half years in New York after I got out of the Navy, trying to get started, and I didn't have the money to get home and my folks didn't have any money for me to send home for so I finally got a break. I used to make demonstration records for song writers ... [indistinct]

...and then we made "My Heart Cries For You" and then the rest is history.

MURROW: You seem to get a lot of fun out of life. What seems to give you the most fun?

MITCHELL: Well, getting as far away from show business at times as it is possible because then I can come back and get a fresh start on things. I like to, with my wife Else, like to pack up the truck with a couple horses in the trailer, go up to the mountains, do some fishing, hunting and riding, go out and visit my cowboying friends and things like that. I think a guy should get out to most of the land or out on to the water, things that God made that man can't change, to really get a feeling for life.

MURROW: I hope you get some time out there this summer. Well, thanks very much for letting us come and visit

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MURROW: I hope you get some time out this fall or this summer. Well, thanks very much for having us come and visit

you.

MITCHELL: Thank you. Good night, Ed. Good night everybody.

MRS. MITCHELL: Good night.

MURROW: What's the guitar doing there beside you, Guy?

MITCHELL: Oh! That's right. Give me that. I'll tell you. We started out with a song so we'll end up with the other side of the record. It's a beautiful thing. This should set you up for the next part of your show.

[plays guitar and sings]

MURROW: Guy, we have really got to go. Good night. Good night, Else.

MRS. MITCHELL: Good night.

MITCHELL: Good night, Ed.

MURROW: Thank you, very much.

In just a moment we will take you for a visit with Mr. and Mrs. Artur Rubinstein and their family.

[Commercial]

MURROW: Artur Rubinstein is one of the great concert pianists of our time. He was born 68 years ago in Warsaw, Poland. He showed talent for the piano before he was three, made his concert debut when he was six. At fifteen he was a veteran performer. Since then he has been playing the classics on radio, television and for the movies and he has appeared in person just about every place, from the drawing rooms of European royalty and the plush palaces of Asian potentates to concert halls, auditoriums and gymnasiums, all the way from Sidney to Saskatchewan and he sold over a million record albums Despite this schedule Mr. and Mrs. Rubinstein have never lost stride in rearing their children, born, for the record, in Buenos Aires. Warsaw and Hollywood. The Rubinsteins, who have been married for 25 years, have lived in this apartment on Park Avenue in New York City for the last three years, spending half the year here and six months in their Paris home when they are not touring.

Good evening, Mrs. Rubinstein.

MRS. RUBINSTEIN: Good evening, Mr. Murrow.

MURROW: Good evening, Mr. Rubinstein.

RUBINSTEIN: A very hot good evening, Mr. Murrow.

MURROW: Mrs. Rubinstein, what do you consider home

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Good evening, Mrs. Rubinstein.

MRS. RUBINSTEIN: Good evening, Mr. Murrow.

MURROW: Good evening, Mr. Rubinstein.

RUBINSTEIN: A very hot good evening, Mr. Murrow.

MURROW: Mrs. Rubinstein, what do you enjoy most about

MRS. RUBINSTEIN: Well, actually I think the home is wherever the family is, for me.

MURROW: Mr. Rubinstein, do your constant world travels ever become somewhat wearing for you?

RUBINSTEIN: Never in my life. I have been doing traveling since my childhood and I want to die giving concerts and traveling. I adore it.

MURROW: How do you feel about this traveling, Mrs. Rubinstein?

MRS. RUBINSTEIN: I love this life I must say. It is just great fun all the time; sometimes a little tiring but most of it is wonderful.

MURROW: Mr. Rubinstein, it must be wonderful to have so many friends. What part of the world have you not toured?

RUBINSTEIN: Well, those countries I would risk to be shot, like Afghanistan or Tibet... [indistinct]

...where they wouldn't know what the piano was.

...you know they must shoot at the piano

...you know the story.

MURROW: Then you have toured everywhere there is a piano to be found. Is that right?

RUBINSTEIN: I think so. I have been everywhere

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...you know they must shoot at the piano.

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MURROW: Then you have toured everywhere that a piano is to be found. Is that right?

RUBINSTEIN: I think so. I have been everywhere.

around and I would love to go back so it appears now that I go back and I never leave any place [?]

MURROW: Where do you go next?

RUBINSTEIN: I am going tomorrow to Paris, flying tomorrow to Paris.

MURROW: Do your children travel with you?

RUBINSTEIN: Well, no. I will introduce you to my children; where you will meet my children I will take you.

MURROW: Thank you.

RUBINSTEIN: Good-by, darling. I'll be seeing you.

MRS. RUBINSTEIN: Yes.

MURROW: Are your children musical too, Mr. Rubinstein?

RUBINSTEIN: ... [indistinct and garbled]

but the little children are very, very musical and they play duets you know. They are pretty good. I like to hear them when they play. Oh, here they are. This is Helena.

MURROW: Good evening, Helena.

HELENA: Good evening, Mr. Murrow.

RUBINSTEIN: This is Johnny.

MURROW: Johnny.

JOHNNY: Good evening, Mr. Murrow.

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MURROW: Good evening, Helena.

HELENA: Good evening, Mr. Murrow.

RUBINSTEIN: This is Johnny.

MURROW: Johnny.

JOHNNY: Good evening, Mr. Murrow.

RUBINSTEIN: This is my married daughter, Mrs. Collins.

MURROW: Good evening, Mrs. Collins.

MRS. COLLINS: Good evening.

RUBINSTEIN: And Paul.

MURROW: Good evening, Paul.

PAUL: Good evening, Mr. Murrow.

MURROW: Mrs. Collins, I suppose you are busy taking care of your own home now, aren't you?

MRS. COLLINS: Oh yes, I am, and very happy about it too. We are living in Andover you know - the Academy. Mr. Collins is the chaplain there, and this Fall we are moving to Williams College so you see a Rubinstein by any other name is still a rover.

MURROW: Paul, are you going to travel with your mother and father this summer?

PAUL: No, I am not. I am working with the RCA Tube Division here in New York and New Jersey. I am pretty well tied down to the area.

MURROW: Enjoying it?

PAUL: Yes, very much.

MURROW: Helena and Johnny, how about you.

HELENA: Well, we are finishing school in June and

RUBINSTEIN: This is my married daughter, Mrs. Collins.

MURROW: Good evening, Mrs. Collins.

MRS. COLLINS: Good evening.

RUBINSTEIN: And Paul.

MURROW: Good evening, Paul.

PAUL: Good evening, Mr. Murrow.

MURROW: Mrs. Collins, I suppose you are very taking care of your own home now, aren't you?

MRS. COLLINS: Oh yes, I am, and very happy about it, too. We are living in Andover you know - the Academy. Mr. Collins is the chaplain there, and this fall we are moving to Williams College so you see a Rubinstein by any other name is still a rover.

MURROW: Paul, are you going to travel with your mother and father this summer?

PAUL: No, I am not. I am working with the USIA Talks Division here in New York and New Jersey. I am pretty well tied down to the area.

MURROW: Enjoying life?

PAUL: Yes, very much.

MURROW: Helena and Jonny, how about you.

HELENA: Well, we are finishing school in June and

then we join our parents in Europe.

MURROW: You know I heard from your father that you two play an excellent piano duet. Could we persuade you to do something for us?

HELENA: I think so.

MURROW: Good.

RUBINSTEIN: Come on, darling. I follow you.

MURROW: I am looking forward to this very much because Mr. Rubinstein does not bestow praise lightly and he says you are very good.

RUBINSTEIN: Well, children, the C- piece, the second C- pice, and not too slowly.

[Helena and Johnny play duet]

MURROW: Oh, thank you very much. Thank you.

HELENA: Thank you, very much.

MURROW: Very nice and I'm sure that will cause thousands of people of your age across the country to practice furiously on the piano. Thank you very much indeed. Good night. Good night.

Mr. Rubinstein, I noticed a number of paintings in your home. Are you a collector?

RUBINSTEIN: Well, more than a collector. I am a

passionate collector, have a passion as one has with books and pictures. We both love them. We have the same tastes, and we always agreed upon it and our collection is just to be with them you see. They are not famous for their prices or for the name of the painters but because we like genuinely to be around them.

MURROW: Yes. Mrs. Rubinstein, it is apparent to me that you have a great deal of fun out of life. Does your husband have a theory about this?

MRS. RUBINSTEIN: Well, I don't know if it is a theory. I think simply that his greatest talent, for me, is not even his piano, which is, of course, great, but the art of living; you know he has a special talent to make anything wonderful and amusing and interesting.

RUBINSTEIN: It is true... [garbled]

...you see I love life so frightfully and passionately that I look at it unconditionally you know. It is true. I love it when I am sick or when I am sad or anything. It is still life you see. It's good.

MURROW: Mr. Rubinstein, are you satisfied with the way of development of classical music in this country?

RUBINSTEIN: Oh, more than satisfied. America

should be very proud because it is very much superior than in Europe. You know the statistics show that the American public practically - I mean in the latest times - they spent more money on classical music than they did on baseball, and teen-agers go to music halls now in flocks, by the flocks, where 25 years ago they would be called sissies if they were seen in a concert hall.

MURROW: Yes.

RUBINSTEIN: It is very gratifying. Indeed it is.

MURROW: Mrs. Rubinstein, I gather your husband has lost none of his enthusiasm for his work, has he?

MRS. RUBINSTEIN: No, not at all; on the contrary, I think as theyears go by he gets more enthusiastic. At first I thought he made too much and I tried to stop him a little bit but I saw that it just doesn't work. He is much happier when he is working, when he is playing. It's his life.

RUBINSTEIN: ... [indistinct and garbled]

...I would continue playing.

MRS. RUBINSTEIN: Yes, that must be a secret.

MURROW: Mr. Rubinstein, do pianists have the same trouble with their hands giving out as, say, baseball players or fighters do with their legs?

RUBINSTEIN: You know it is a question of good luck ... [indistinct and garbled]

...it is a question of luck and I have had tremendous luck in that respect and that I can prove. Here is a bronze hand which was made in Paris about ten years ago of my hand. You can see it in a museum in Paris.

MURROW: Yes.

RUBINSTEIN: Look, they are exactly the same and even like that you can see. Can you see it well?

MURROW: I can indeed.

RUBINSTEIN: You see they are exactly the same, straight, and the great stretch and so on and I am very happy because it is very rare. I am very privileged to have that.

MURROW: And we too are very privileged that you still have it.

RUBINSTEIN: I mean those bronze hands.

MURROW: Mrs. Rubinstein, you mentioned a while ago having friends all over the world. Are most of them musicians?

MRS. RUBINSTEIN: Well, lots of them are musicians. Lots of them are actors and many, many writers. Somehow my husband is attracted to writers. I don't know, maybe he really all his life wanted to write.

RUBINSTEIN: You know it is a question of good luck ... [indistinct and garbled]

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MURROW: Mrs. Rubinstein, you mentioned a while having friends all over the world. Are most of them music lovers?

MRS. RUBINSTEIN: Well, lots of them are musicians. lots of them are actors and many, many writers. Somebody's husband is attached to writers. I don't know, anyway he really all his life wanted to write.

RUBINSTEIN: My wife is a frustrated dancer[?] One thing, she's a genius of a cook.

MURROW: I was just going to say that I have heard from friends of yours in three or four capitals around the world that she is not only a genius but probaly the best cook in the world.

MRS. RUBINSTEIN: ... [garbled]

RUBINSTEIN: Would you like to hear about when I married her?

MURROW: Of course.

RUBINSTEIN: I was going to marry her and I lived in France and my French friends tried to dissuade me. They said, "Why do you marry that Polish girl." "Although she is very beautiful." They said, "We have beautiful girls here too," and I said, "She is very musical." "Ah, we have lots of musical girls." "It is wonderful she likes home life and is a wonderful cook," and they said, "Ah, lucky fellow..."

MURROW: Mr. Rubinstein, we were talking a moment ago about writing. Did you ever think of writing perhaps your autobiography?

RUBINSTEIN: It's my dream. I have a contract in my pocket. I was writing you know about my life until I was

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...to reveal my thoughts. After that they stopped me then. I might do it when I get still a little older. It might pick me up again. You think so?

MRS. RUBINSTEIN: I hope so.

RUBINSTEIN: I want to tell the truth and nothing but the truth.

MURROW: And do you feel that at the age of ten you had become so naughty that perhaps people wouldn't come to your concerts?

MRS. RUBINSTEIN: Yes, that's exactly it.

... [over-lapping of voices - indistinguishable]

MURROW: Mr. Rubinstein, where do you play your next concert?

RUBINSTEIN: On Tuesday ... [indistinct]

MRS. RUBINSTEIN: ... in Italy.

RUBINSTEIN: ... in Trieste and two other cities.

MURROW: Well, certainly it isn't necessary; it would be presumptious to wish you good luck but I can at least wish you a very pleasant voyage.

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MURROW: Thank you very much indeed for letting us come and visit you and will you say good night to your wonderful family.

MRS. RUBINSTEIN: Well, we certainly will.

MURROW: Thank you, very much.

MRS. RUBINSTEIN: Thank you and good night.

MURROW: Good night.

RUBINSTEIN: Good night, Mr. Murrow.

MURROW: We will be back in a moment.

[Commercial]

MURROW: Next week a visit with Interior Decorator Dorothy Draper in her New York apartment and from their home in Las Vegas, Nevada Wilbur Clark and his wife.

There are some of the people who made tonight's program possible.

And, now, from PERSON TO PERSON, good night and good luck.

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MURROW: Thank you, very much.

MRS. RUBINSTEIN: Thank you and good night.

MURROW: Good night.

RUBINSTEIN: Good night, Mr. Murrow.

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CBS TELEVISION

PERSON TO PERSON with EDWARD R. MURROW

May 17, 1957 10:30 PM EST

Guests:Wilbur Clark,and Dorothy Draper

MURROW: Good evening. I'm Ed Murrow. The name of the program is PERSON TO PERSON. Tonight we will be making our first visit to Las Vegas where hotel man Wilbur Clark and his wife are waiting for us at home. Then back to the New York apartment of Interior Decorator Dorothy Draper. We'll be ready to go in exactly thirty seconds.

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dice and slot machines are legal. Now Wilbur Clark, at 38, runs an establishment spread over more than 270 acres and valued at an estimated $10 million. Wilbur and Tony Clark live in this quarter million dollar oriental, modern, brick and redwood home just a thousand yards from the gambling casino at the Desert Inn;they have occupied its nine rooms for something like a year and a half. Evening, Wilbur.

CLARK: Good evening, Ed.

MURROW: How are you?

CLARK: Welcome to Las Vegas.

MURROW: Well thank you. What are you looking at in the corner?

CLARK: Well, I have a little television station here, Ed. Would you like to see more of it and I want you to see more?

MURROW: You really have a TV station in your home?

CLARK: I'm not kidding. You haven't met my wife Tony yet.

MURROW: Evening, Tony.

MRS. CLARK: Hello, Ed. How are you?

MURROW: Good. How are you?

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MURROW: How are you?

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MURROW: Well thank you. What are you looking at in the corner?

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MURROW: You really have a TV station in your home?

CLARK: I'm not kidding. You haven't met my Tony yet.

MURROW: Evening, Tony.

MRS. CLARK: Hello, Ed. How are you?

MURROW: Good. How are you?

MRS. CLARK: Fine, thank you.

CLARK: I'll have her stand here, Ed, and I'll walk in and show you how this works.

MURROW: All right. Can you see her?

CLARK: Can you see her, Ed.

MURROW: Just a little but the picture is rolling just a little.

CLARK: I'm having a little trouble but it worked perfectly a while ago.

MURROW: We'll get you one of our technicians; maybe they canhelp you out.

CLARK: Tony, will you come in here, please.

MURROW: That's quite a control panel there.

CLARK: Yes it is; one is for radio and one is for music and hi fi and the tape recorder. We have a lot of fun with it, Ed, when we have parties.

MURROW: Then you can sit inside and see who is at the door wanting to get in. Is that right?

CLARK: That's right and if I don't want them in here I just let them stand out there.

MURROW: Just turn off the set so you can't see them.

MRS. CLARK: Fine, thank you.

CLARK: I'll have her stand here, Ed, and I'll walk in and show you how this works.

MURROW: All right. Can you see her?

CLARK: Can you see her, Ed.

MURROW: Just a little but the picture is coming just a little.

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CLARK: Tony, will you come in here, please.

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MURROW: Then you can sit inside and see who's at the door wanting to get in. In that sense.

CLARK: That's right and if I don't want them in here I just let them among out there.

MURROW: Just turn off the set so you can't hear them.

CLARK: Yes.

MURROW: Tony, that gear looks complicated. Can you make it work?

MRS. CLARK: Well, Wilbur does tricks with it but I can turn on the TV and radio and record player.

MURROW: Do you keep it turned on most of the day?

MRS. CLARK: Yes, we do.

MURROW: Wilbur, do you use your hi fi set to counteract the sound of the slot machines, the dealers and the clicking dice noise?

CLARK: No, I love that sound, Ed.

MURROW: Wilbur, how did you get into the gambling business, by accident or by design?

CLARK: Well, actually it was probably a little of both.

MURROW: Well, what was your ambition originally? What did you want to be?

CLARK: Well, really I had two ambitions in my life. One was naturally to get a lot of money and the other was to become a 32nd degree Mason.

MURROW: And how have you made out?

CLARK: Yes.

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MURROW: And how have you made out?

CLARK: I'm a 32nd degree Mason.

MURROW: Wilbur Clark, what is the magnet that attracts so many visitors to Las Vegas?

CLARK: I think it is the mixture of lots of things, Ed. I mean we have wonderful weather and great entertainment and fine food - all typs of sports - in fact we have a little poker and don't even mention people have a lot of fun with it. So it is all, everything together.

MURROW: Tony, are you a gambler very much?

MRS. CLARK: Me a gambler?

MURROW: Yes.

MRS. CLARK: I can only play gin rummy but I do play roulette occasionally at the hotel when I am waiting around for Wilbur.

MURROW: Wilbur, do you gamble very much in the average day?

CLARK: Very little, Ed. I make a little bet on the horse now and then, maybe a prize fight. That's about all.

MURROW: Wilbur, I have heard so much about your home. Could you show us some of it.

CLARK: Love to. Now here is the dining room, Ed. I think Tony would be better-- Honey, if you will, show

CLARK: I'm a 32nd degree Mason.

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MURROW: Wilbur, do you gamble very much in an average day?

CLARK: Very little, Ed. I mean a little bet on the horse now and then, maybe a price fight. [illegible]

MURROW: Wilbur, I have heard no mention of Howard Hughes. Could you show us some of it.

CLARK: Love to. [illegible] Ed. I think Tony would be better-- [illegible]

Ed the rest of the living room.

MRS. CLARK: All right. Ed, we are very proud of the six foot lamp and this is our forty foot davenport in blue and mauve.

MURROW: How long? Forty feet?

MRS. CLARK: Yes, then the walls are mint green and this, of course, is our little hanging fireplace.

MURROW: Oh lovely.

MRS. CLARK: Thank you.

MURROW: A very big and interesting fireplace indeed.

MRS. CLARK: We have lots of fun with it.

MURROW: Wilbur, I know your place of business is only just a few minutes from home. I suppose this makes it easier for you to bring your problems home. Is that right?

CLARK: Well, I don't have any problems, Ed. If I do have them I just leave them over there.

MURROW: What's been the biggest win and lose at the casino?

CLARK: Well, individually we had a man that won $104,000.00 one night. We have as many as fifty or sixty thousand losings and winnings. It goes both ways.

Ed the rest of the living room.

MRS. CLARK: All right. Ed, we are very proud of the six foot lamp and this is our forty foot davenport, blue and mauve.

MURROW: How long? Forty feet?

MRS. CLARK: Yes, then the walls are rose green and this, of course, is our little hanging fireplace.

MURROW: Oh lovely.

MRS. CLARK: Thank you.

MURROW: A very big and interesting fireplace indeed.

MRS. CLARK: We have logs of fun with it.

MURROW: Mildred, I know your place of business is only just a few minutes from home. I suppose this makes easier for you to bring your problems home. Is that so?

CLARK: Well, I don't have any problems. So if do have them I just leave them over there.

MURROW: Mildred's been the director and lover one against.

CLARK: Well, individually we had a mortgage of $104,000.00 one night. We have as many as fifty or sixty thousand loaning and winning. It goes both ways.

MURROW: Wilbur, you were going to show us more of the house. Could we have a short tour?

CLARK: Certainly. Tony is the one to really show the house. Will you show Ed the bedroom? This is my little projection room too.

MURROW: Oh yes. Now this is the bedroom. Right, Tony?

MRS. CLARK: Yes, Ed, this is our bedroom. It's in blush pink and white. The size of the room is twenty by twenty-two.

CLARK: Ed, I've got something really to show you.

MURROW: All right.

CLARK: Right up here.

MURROW: Oh, no!

CLARK: Yes.

MURROW: A real television set?

CLARK: Well, really on its way. Do you want me to put it up and down for you.

MURROW: Yes. I would like to play with that.

CLARK: I was a little worried it wouldn't work with you tonight but there it is.

MURROW: You know I can't think of a more comfort-

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MURROW: Oh yes. Now this is the bedroom. Well, Tony?

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CLARK: Ed, I've got something really to show you.

MURROW: All right.

CLARK: Right up here.

MURROW: Oh, no!

CLARK: Yes.

MURROW: A real television set?

CLARK: Well, really on its way. We were going to put it up and down for you.

MURROW: Yes. I would like to play with them.

CLARK: I was a little worried by Mr. Lion's report with you tonight but there it is.

MURROW: You know I don't claim to be a good technician.

able way to watch television.

CLARK: Me neither.

MURROW: Now where do we go next?

CLARK: Well, I have something to show you. If you will open that window, honey, I will open this one.

MURROW: Oh, magnificent. Almost like a garden in the desert.

CLARK: The Black[?] Mountains.

MURROW: Lovely. I can see the palm trees. You've got a smaller garden somewhere, haven't you, Wilbur?

CLARK: Can you see the mountains, Ed?

MURROW: Oh yes, the sprinklers too.

Clark: Yes, we have two sprinklers on the golf course - eighteen hole golf course.

MURROW: Wilbur, you have got a smaller, more intimate garden somewhere, haven't you?

CLARK: We have a dandy garden. Just a minute, I'll let Tony go out here and I'll show you the garden. I want you to show a real nice little garden.

MURROW: Wilbur?

CLARK: Yes.

MURROW: Could we talk a little shop - your

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MURROW: Could we talk a little shop - your

business?

CLARK: Certainly.

MURROW: Well, I have often wondered what might happen to Las Vegas if the country should experience hard times. Would it fall apart in a depression?

CLARK: Well, let's put it this way, Ed. Wouldn't any city fall apart a little bit but actually we have such great resources here. I mean we have water and atomic energy and the air force is here. We have many things. I don't think it would ever fall apart.

MURROW: Now this is the small garden you were speaking of?

CLARK: Yes, this is real water. I want you to see that.

MURROW: Real water in the desert?

CLARK: Yes.

MURROW: Wilbur, for an Illinois boy you seem very proud and fond of the West?

CLARK: Well, I have been here a long time now - 29 years to be exact, Ed.

MURROW: Huh huh.

CLARK: Well, I feel that it is more my home now

business?

CLARK: Certainly.

MURROW: Well, I have often wondered what might happen to Las Vegas if the country should experience hard times. Would it fall apart in a depression?

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MURROW: Real water in the desert?

CLARK: Yes.

MURROW: William, for an Illinois boy you have grown proud and fond of the desert?

CLARK: Well, I have been here a long time now — 29 years to be exact, Ed.

MURROW: Mhm hmm.

CLARK: Well, I feel this is home to me now.

than the middle West, as you know the population has been moved or moving West for a long time. Now on this side of the Mississippi River, so just look at this. That's all.

MURROW: That's a very persuasive argument.

Tony?

MRS. CLARK: Yes, Ed.

MURROW: It must be great fun for you living in Las Vegas. Do you do much entertaining at home?

MRS. CLARK: Yes, we do, Ed. We have large parties, oh, about two hundred or three hundred people and we have had weddings here at the house too.

MURROW: Tell me, what effect has the atomic tests near Las Vegas had on the town?

CLARK: The effects have been actually wonderful publicity, Ed. Ithas been real great. We have had some great noteables out here, and, of course, every time they mention the bomb they have a caption about Las Vegas so I'd say it's been wonderful.

MURROW: Tell me, Wilbur, what's the best day you ever had at the Desert Inn?

CLARK: Well, I imagine the best day I ever had, oh, at the Desert Inn?

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MURROW: Tell me, Milton, what's the last [illegible] you ever had at the Desert Inn?

CLARK: Well, I imagine the best day [illegible] oh, at the Desert Inn?

MURROW: Yes.

CLARK: That would be pretty hard to say, Ed.

MURROW: Well, what was the best day you ever had at the Desert Inn or otherwise?

CLARK: When we opened the Desert Inn and I met Tony.

MURROW: That was a good day, indeed. Wilbur, you have seen, I suppose, thousands and tens of thousands of amateur gamblers in your casino. Do they ever ask you for your philosophy or advice?

CLARK: Yes, they do, quite often, Ed, and the only advice that I can give them is gambling is actually more pleasure and relaxation and I think that anyone who can't afford to gamble just definitely shouldn't play.

MURROW: Well that certainly is sound advice. Wilbur, living right there on your own golf course: How's your game these days?

CLARK: It's pretty bad, Ed, as it has been all my life though.

MURROW: Tony, are you a golfer?

MRS. CLARK: Ed, No, I am not. I guess I am not the outdoor type but I do on Fridays. We have ladies day here

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MRS. CLARK: Ed, No, I am not. I guess I am the outdoor type but I do on Friday. We have ladies day

at the club house and I do go out and hit a couple of balls.

MURROW: What is your score?

MRS. CLARK: My score? I haven't played the course yet.

MURROW: Wilbur?

CLARK: Yes.

MURROW: What is the most difficult thing about running a desert inn? What gives you the most problems?

CLARK: Well, I think the little details of making reservations for the shows all over the town, when people come in and want to see every show in town and getting rooms when we are full and we have 50,000 customers and 350 rooms and when a guy calls you and wants a room and you don't have one it is a pretty difficult problem to explain to him.

MURROW: And they ask you to do the impossible and expect you to do is. Is that right?

CLARK: And expect you to do it too.

MURROW: How many people roughly will gamble in your casino each night?

CLARK: Well, several thousand, Ed. I never--- actually I wouldn't know that.

MURROW: Well, Wilbur, thank you very much for

at the club house and I do go out and hit a couple of balls.

MURROW: What is your score?

MRS. CLARK: My score? I haven't played the course yet.

MURROW: Without?

CLARK: Yes.

MURROW: What is the most difficult thing about running a desert inn? What gives you the most problems?

CLARK: Well, I think the little details of getting reservations for the shows all over the town, when people come in and want to see every show in town and getting rooms when we are full and we have 50,000 customers and 350 rooms and when a guy calls you and wants a room and you don't have one it is a pretty difficult problem to explain to him.

MURROW: And they ask you to do the impossible and expect you to do it. Is that right?

CLARK: And expect you to do it too.

MURROW: How many people roughly will come in to your casino each night?

CLARK: Well, several thousand. I don't know. Actually I wouldn't know that.

MURROW: Well, Milton, thank you very much for

letting us come and visit you at your lovely home in Las Vegas and thank you, Tony.

MRS. CLARK: Thank you, Ed.

CLARK: Thank you for coming.

MURROW: Good night.

MRS. CLARK: Good night.

MURROW: Thank you very much.

CLARK: Good by.

MURROW: Good by.

In just a moment we will take you for a visit with Interior Decorator Dorothy Draper.

[Commercial]

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MRS. CLARK: Thank you, Ed.

CLARK: Thank you for coming.

MURROW: Good night.

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MURROW: When it comes to interior decoration Dorothy Draper has tried her hand at just about everything and when a new trand is set chances are that Dorothy Draper set it. Her organization has decorated theatres, hotels, apartment buildings, hospitals, homes, restaurants, airplanes, department stores, and even a room for a brewery. She has written two books, edited a magazine and given countless lectures on the subject she knows best, decorating; she also has managed to raise three children. Dorothy Draper was born in New York, grew up in the soceity circles of Newport, eventually settled down on Manhattan Island, which, to the best of my knowledge, is one of the few places she has not re-done. Mrs. Draper lives in this apartment house here in New York. Exterior by the the C- Construction Corporation; interior by Dorothy Draper. Who else? Good evening, Mrs. Draper.

DRAPER: Good evening, Mr. Murrow. I have always wanted to be on your hour.

MURROW: Thank you, very much.

DRAPER: Good to see you.

MURROW: Thank you. Other than Manhattan Island, if you could choose anything in the world tonight that you would like to decorate what would it be?

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DRAPER: Good to see you.

MURROW: Thank you. Other than Manhattan Island, if you could choose anything in the world tonight that you would like to decorate what would it be?

DRAPER: Well, I rather have a temptation to do a butcher shop.

MURROW: A butcher shop. Why?

DRAPER: Well, you know there are no attractive butcher shops.... [garbled]

...with all the animals hanging up which should be shocking pink and then all the floor which would be saw dust would be all dyed a bright blue. I think it would be a rather amusing thong to do, don't you think?

MURROW: Sounds very antiseptic to me. Now we have a vision of the future butcher shop.

Mrs. Draper, I suppose in your mind you must redecorate almost everything you see. What, in your opinion, most needs redecorating?

DRAPER: Well, I really think that, oh,-- so many things, theatres primarily, railway stations, railway cars, buses, buses are terribly dreary-- oh, goodness, you could go on forever-- mens clubs.

MURROW: I certainly agree with you.

DRAPER: Womens clubs.

MURROW: Womens clubs too. I've seen a few railroad stations that could stand a little straightening up and

DRAPER: Well, I rather have a temptation to do a butcher shop.

MURROW: A butcher shop. Why?

DRAPER: Well, you know there are no actresses in butcher shops.... [garbled]

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DRAPER: Women clubs.

MURROW: Women clubs too. I've been in a few rail-road stations that could stand a little straightening up.

for that matter a few trains too.

DRAPER: Think of those poor commuters who die young because they go on uncomfortable trains.

MURROW: Just because there is no inspiration in the commuting train. Is that right?

DRAPER: That's right.

MURROW: Mrs. Draper, is there a formula for determining just what is good decorating?

DRAPER: I suppose that anybody who is in the decorating trade would say different things. We always say, in my organization, if it looks right it is right.

MURROW: What about color? That is important too, isn't it?

DRAPER: Well, color is terrifically important and fortunately it doesn't cost anything so anybody can have lovely color and that is the exciting thing that has happened in the last fifteen years or so; it is the magic that turns drab things into beauty.

MURROW: What started all this use of color in decorating? Was it lipstick?

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moment people started using the lipstick - and no nice lady ever did except sureptitiously -- and started using all kinds of cosmetics and then from there it was just a step to go to... [garbled] ...buying some lovely colored trousers and for the woman choosing beautiful bright colors; in other words we have moved into an era where we can do anything we want with color.

MURROW: I am sure your home isn't lacking in color. Could we see some of it?

DRAPER: Yes, I would be delighted to. Here are my drawing rooms. The walls are black, but they are not really all black. They are almost a purple-black and they are enlivened by the fact that the mantle piece is dead white and the frame around the portrait is gold and the portrait itself which is my great grandmother Linton is a white dress with a red curtain behind so that it makes a point of decoration.

MURROW: Yes.

DRAPER: That is the kind of thing which gives sparkle to a room which is the goal[?]. Then the four chairs which I hope you can see--

MURROW: Yes, I can,

DRAPER: ---are in bright red, scarlet, and the

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MURROW: Yes, I can.

DRAPER: ---are in bright red, scarlet, and the

little chairs are all covered in green and the rest of the upholstered furniture is in sky blue and a white fur rug. Over here there is a cabinet which is an old Dutch cabinet which has been in my family for a long time which had doors which closed like this.

MURROW: Yes.

DRAPER: But when my mother gave it to me, without telling her I had the doors cut, you see like this.

MURROW: Yes.

DRAPER: So they would fold back and that is one of the things;we have no respect whether things are old or not. We just cut anything we want if it looks better.

MURROW: Do you cut the legs off tables and all?

DRAPER: Oh yes, cut legs off tables, shorten them heighten them, do anything we want.

MURROW: That little head on the table beside you: Is that something you did?

DRAPER: That is something I did. I'm a great believer that anybody can do anything if they try to do it. Everybody should try more. I wish I had kept it up.

MURROW: Well, it is a beautiful room.

Mrs. Draper, if it is not too personal, what is

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MURROW: Well, it is a beautiful room.

Mrs. Draper, if it is not too personal, what is

your bedroom like?

DRAPER: Well, come on in and I will show it to you.

MURROW: Good.

DRAPER: You see in here is my bedroom. I put my books here because I think that books in a bedroom are so much more appropriate than in the living room. Most people read in bed and I like the looks of the bed through the books at the end of the room, and then this clock, I'm very fond of. It was my mother's and the lower part of the clock, the marble base-- it was found when it was sent from Tiffany's to look at-- it was on the top of a tombstone.

MURROW: I don't know why I laughed but it just seemed to me unusual.

DRAPER: It does seem funny and this bed used to be mohogany but I painted it white because I thought it would make the room look bigger. and a four poster bed always takes more room than the usual kind of bed but the chintz, the white chintz, is with roses which many people say is our trade mark only because I love them so and it is lined with very bright blue satin.

MURROW: Then you don't mind having white an mohogany in the same room?

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DRAPER: It does seem funny and this bed used to be mahogany but I painted it white because I thought it would make the room look bigger. and a four poster bed always takes more room than the usual kind of bed but the drapes, the quilts, is with roses which many people say is our trade mark only because I love them so and it is lined with very bright blue satin.

MURROW: Then you don't mind having white and mahogany in the same room?

DRAPER: No, I don't a bit. I think anything that looks right is all right. And, then here is what I think is one of the greatest inventions, which is more for the use--- four chests of drawers all together.

MURROW: Oh yes.

DRAPER: And the Heritage[?] Company, who made them, has made the Espana line for us but we went over, last year, or two years ago, as a guest of the Spanish Government after a marker[?] made the fabrics and Heritage made the chests of drawers and they are a little different from this but the same idea and I think the idea is very good.

MURROW: Very nice indeed. And what about the lamp?

DRAPER: Well, the lamp is really just a hurricane lamp but I went out and bought some lilacs and roses and stuck them inside and it makes a rather pretty lamp.

MURROW: It does indeed. I notice you leave the dust jackets on the books. Is that for color - to get variety?

DRAPER: Yes, and then so often some biographies.. [indistinct] ... are back of the cover telling you about the author, don't you think?

MURROW: Yes, indeed. Tell me, Mrs. Draper, do

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MURROW: Very nice indeed. And what about the lamp?

DRAPER: Well, the lamp is really just a nurseryman's lamp but I went out and bought some lilies and vases and stuck them inside and it makes a rather pretty lamp.

MURROW: It does indeed. I notice you have the dust jackets on the books. Is that for color - to give variety?

DRAPER: Yes, and then so often some interesting ... [indistinct] ... are back of the cover telling you about the author, don't you think?

MURROW: Yes, indeed. Tell me, Mrs. Draper,

you have a philosophy about decorating?

DRAPER: That's such a difficult question to answer. Yes, I think we have definitely. Let me think. First, whatever you do must serve its purpose.

MURROW: Yes.

DRAPER: Then it must be the right size or the right scale. Then it must be the most lovely color you can possibly invent and then the next thing it must have some variety accessories, something which perhaps makes people talk.

MURROW: Your work seems to involve a lot of different things. How do you define what you do?

DRAPER: Well, we do almost any kind-- well, really let's start at the beginning. We used to do private houses and apartments and we only occasionally do those now. We do all kind of commercial work, such as hotels, apartment houses, restaurants, anything of that kind, anything commercial, and then we work with industry on lines of merchandise.

MURROW: What particular training did you have for all this?

DRAPER: I never had any training except a great love of it and a certain sense of adventuresomeness and daring.

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MURROW: Your work seems to involve a lot of different things. How do you define what you do?

DRAPER: Well, we do almost any kind of work. Really let's start at the beginning. We used to do very big houses and apartments and we only occasionally do those now. We do all kind of commercial work, such as hotels, apartment houses, restaurants, anything of that kind, anything commercial, and then we work with industry on lines of many kinds.

MURROW: What personal satisfaction do you get from all this?

DRAPER: I never had any problem getting a great love of it and a certain kind of adventure in and [illegible]

MURROW: What current project are you using the Dorothy Draper imagination on?

DRAPER: Well, we have one very exciting one and I will go in the other room if you don't mind and show it to you.

MURROW: Good.

DRAPER: But we have just finished a "Boatel" - not a motel but a "Boatel" for the Boat and Tennis Club in Westhampton, Long Island and that, I think, is going to be quite a new idea. I am not accustomed to the idea of the word "Boatel" but this, I think, is going to be very successful.

MURROW: Sounds very interesting. What--- you were going to show us another project you were working on.

DRAPER: This is the really exciting one. This is the new Convair jet plane.

MURROW: Oh yes.

DRAPER: Which is, as you know, Convair's..... of General Dynamics and this plane is going to outdo any other jet plane,is going to be ready by "59, called the 880, and we are acting stylists on the interior. The interior is going to be, I hope, just as chic as we can possibly make it and it is going to have a scarlet carpet and white walls and gold

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DRAPER: Which is, as you know, Convair of General Dynamics and this plane is going to be the jet plane is going to be ready by '59, called the - we are making mistakes on the interior. This interior is to be, I hope, just as nice as we can make it. It is going to have a scarlet carpet and white walls.

and white belts with big gold buttons and it is going to have cerulean blue seats, chairs, and a very, very comfortable lounge. I hope it will be a great success.

MURROW: People will be taking those belt buckles home as souvenirs, I think, Mrs. Draper.

DRAPER: Good idea. I will tell them that when I go out next week.

MURROW: Good. I will look forward to riding in that Convair. That certainly must be an interesting project but which assignment has intrigued you most?

DRAPER: Ever?

MURROW: Yes.

DRAPER: Well, I think-- I think hospitals. We have just done a hospital down in Naples, Florida which is a delightful hospital. It's all on one floor and when it was finished an old lady came in to see it and looked around and thought it lovely but she said, "Oh, I couldn't be sick in this hospital; I couldn't be operated in a hospital like this, it looks just like a country club." but we have had them make all white writing paper and on the bottom of the writing paper is written "dedicated to health and happiness."

MURROW: Mrs. Draper, what are the colors in this

room, the one where we are now?

DRAPER: It has flat paper on the wall which is white striped and dark green striped and then the chintz is dark green and lime green and then the curtains at the windows are the brightest orange you can possibly imagine and the pillows on the sofa and the rug at the end of the sofa is also a bright orange.

MURROW: Well, Mrs. Draper, what about people with limited incomes who want to improve their homes?

DRAPER: There has never been a time when they can get so much for nothing which is a cheery thought.

MURROW: Oh yes.

DRAPER: There are commercial magazines; almost all manufactures have an advice-- a service-- an advice service, and then all they have to do is to telephone the A.I.D who will put them in touch with a good decorator.

MURROW: Well, Mrs. Draper, tell me this. Are you a bargain hunter?

DRAPER: No, I am not really a bargain hunter, but just occasionally I am practical, but not a bargain hunter; just occasionally I do find a bargain and in the corner of the room, if you don't mind looking at it, you will see a clock

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MURROW: Well, Mrs. Draper, I'll be glad to give you a bargain hunter?

DRAPER: No, I am not really a bargain hunter but just occasionally I am practical, but not a bargain just occasionally. I do find a bargain and in my bedroom, if you don't mind looking at it, you will see

that I once got up in Maine for five dollars.

MURROW: Five dollars!

DRAPER: It didn't have any clock in it but the case was there for five dollars.

MURROW: Well, you happen to be blessed with imagination. What about those who are not quite so fortunate in this respect?

DRAPER: Well, I think everybody can do it; they just have to get going; that's all. You learn as you go.

MURROW: Try anything and use bold colors?

DRAPER: Yes, yes, and get the fun and joy out of it.

MURROW: Well, you certainly appear to get great fun and joy out of it. Thank you very much for letting us share so much with you tonight.

DRAPER: Thank you; I have enjoyed being with you.

MURROW: Thank you so much.

DRAPER: Good by.

MURROW: Well, good night. We will be back in a moment.

[Commercial]

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DRAPER: Thank you; I have enjoyed being here.

MURROW: Thank you so much.

DRAPER: Good by.

MURROW: Well, good night. We will be back in a moment.

[Commercial]

MURROW: Next week we will make a visit with Novelist Faith Baldwin in Norwalk, Connecticut, and with Senator John L. McClellan in Washington.

There are some of the people who made tonight's program possible.

And, now from PERSON TO PERSON good night and good luck.

CBS TELEVISION

PERSON TO PERSON - EDWARD R. MURROW

May 24, 1957 10:30 PM EDT

Guests: Faith Baldwin and

Senator and Mr. John L. McClellan

MURROW: Good evening. I'm Ed Murrow. The name of the program is PERSON TO PERSON. Tonight we will be visiting with novelist Faith Baldwin at her home in Norwalk, Connecticut, then on to Washington where Senator and Mrs. John L. McClellan will be waiting for us. We'll be ready to go in exactly thirty seconds.

[Commercial]

MURROW: Faith Baldwin is one of the most popular writers in America and has been for something like thirty years. In that time she has turned out something like 60 novels to say nothing of verse, serials and short stories, many of which have been dramatized on radio and motion picture. In all that time, Faith Baldwin also managed to raise a family of four children and they are raising their own families now. Faith Baldwin has been a widow these past four years and lives alone in this

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converted farm house in Norwalk, Connecticut. Good evening, Faith.

BALDWIN: Well, hello, Ed.

MURROW: How are you?

BALDWIN: I'm just fine.

MURROW: How's everything at Fable Farm these days?

BALDWIN: Well, they have been pretty good since 1800. I haven't been there quite that long but it's better since you came in.

MURROW: Thank you very much. Tell me, does that name "Fable Farm" have any particular meaning?

BALDWIN: I don't suppose so. I write fans, as you know. It was coined by me for a man who used to make my stationery. I can't take credit for it.

MURROW: Well, it must get a little bit lonely living up there all alone, doesn't it?

BALDWIN: No, I'm never lonely, Ed. Of course I have visitors and my kids drop in and all that and the people who help me during the day go home at night and if I can't live permanently with the person I want to live with I would rather live alone, honestly.

MURROW: Do you come to New York very often?

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MURROW: Do you come to New York very often?

BALDWIN: Oh, dear, it's a very tiring city and I lived there many years but no, I don't. I avoid it.

MURROW: You really don't like it very much, do you?

BALDWIN: Huh huh.

MURROW: Well, I suppose living the way you do is one way of getting so much work done, isn't it?

BALDWIN: It used to be when the children were little but now, of course, I am my own boss. It is an excuse I mean. I make every known excuse not to work.

MURROW: Are you lazy when it comes to writing?

BALDWIN: I am basically the laziest woman you have ever known in your whole life.

MURROW: I don't believe it.

BALDWIN: Sure.

MURROW: Are you lazy when it comes to writing letters too?

BALDWIN: No, no I have a very orderly mind and they pile up if I don't answer them. I have never had a secretary and so I do all of my mail and there's lots of it.

MURROW: What's your mail like?

BALDWIN: Like everybody's, you know, bills, which

BALDWIN: Oh, dear, it's a very tiring city and I lived there many years but no, I don't. I avoid it.

MURROW: You really don't like it very much, do you?

BALDWIN: Huh huh.

MURROW: Well, I suppose living the way you do is one way of getting so much work done, isn't it?

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I endeavor to pay, invitations which mostly I refuse and appeals and a great many letters from strangers. I think strangers write to me because-- oh, they feel close to me. They will never meet me so they can tell me most anything.

MURROW: Well, some of them are meeting you tonight electronically?

BALDWIN: I hope so.

MURROW: You said before you didn't like to visit New York City.

BALDWIN: That's so.

MURROW: Where do you enjoy going?

BALDWIN: Oh, I like to travel. Actually I'm flying to London on the 1st of June to see my friend Tom Jameson but there are only four places to which I am deeply drawn. One is where I live; one is the Hawaiian Islands, then London, and also Cape Cod.

MURROW: Well, don't you find hotel living can sometimes be pretty dreary?

BALDWIN: Oh, I don't live in a hotel long enough to make it matter. I always have flowers when I go to a hotel even overnight and take familiar things with me.

MURROW: What sort of things?

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BALDWIN: Would you like to see them. I'll show them to you.

MURROW: Good.

BALDWIN: Let's go in here and I'll show them. I have a few right here. They're small but they're nice. I take a picture or pictures of my husband with me always.

MURROW: Yes.

BALDWIN: And I collect mugs among other things. I don't know if you can see this or not but it is an old mug. Actually it is a nice thing to collect. They are quite inexpensive which is a factor and they hold lots of things. This one has cigarettes.

MURROW: Yes.

BALDWIN: And they can be used for coffee, milk, cigarettes, and what have you, and they're wonderful, and then I also collect among other Chinese things, I collect theimages, let's say, or representations of an oriental goddess C- who is the goddess of compassion, mercy and whose gift is quietude. I take her with me everywhere.

MURROW: It is certainly clear that has some special significance for you, isn't it?

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a job in Washington and I walked into a shop just off the street and I saw a small one in a shop and I bought it. That is a Japanese one and actually the proprietor happened to be born in the same missionary compound as my father was because my father's parents and this boy or man's parents were missionaries to China.

MURROW: Well, you are interested, it would be fair to say, in missionary work of a sort, aren't you?

BALDWIN: Well, I don't try to convert people but I do belong to an organization called "Save the Children Federation" and I have worked for it many years, mostly through speaking and writing, and I am now on the Board of Directors and I sponsor a number of children overseas and a Navajo boy here in America and school, and, of course, when I do speak for them I try to persuade people to do likewise because it is a tremendously rewarding thing and it has given me great pleasure.

MURROW: Faith, where do you do your writing, at home?

BALDWIN: For goodness sake, Ed. I don't do it here. Won't you come with me and we can see it.

MURROW: Good. Faith, did you find it difficult finding time to write when the children were growing up?

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BALDWIN: No, I didn't find it so.

MURROW: Yes.

BALDWIN: No, I didn't find it too difficult. I got up with them and went to work and then I stopped work when they came home from school; it wasn't too bad; in fact they were fine; they were very good about it. They never disturbed me. They were wonderful. This is the study, Ed.

MURROW: Oh yes. Faith, do you remember the first story you ever wrote?

BALDWIN: Yes. You mean romantic story, not school story.

MURROW: Yes, yes.

BALDWIN: Actually it was a play and I was eight years old and I must have been a terrific snob at the time because my hero was a waiter so he was able to wear full dress all the time; it was really rather nice, I think. I wish I had it now.

MURROW: Well, starting at the age of eight, do you advise all writers to start that young?

BALDWIN: I certainly do not. I think an education is quite necessary, however you may get it, but the most necessary thing in the world, of course, is hard work and felt

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MURROW: If a young writer hopes to be successful as you have been how would you guide him, mainly as you suggested?

BALDWIN: Well, if he wanted to be a material success and sell fiction, let us say, I think the best thing for him to do would be to write stories of, oh, young love, young marital problems, occasional good dog stories, Westerns, mysteries; that's all I think.

MURROW: Do you ever feel restricted by such limitations?

BALDWIN: Ed, you know perfectly well I don't write Westerns or mysteries and I don't write dog stories very often and yet I don't feel restricted. I haven't felt so because my interest lies in mature people but a great many magazine editors seem to feel that people over forty have forgotten how to read or never could or if they could, read only they want to read about the young and I have a very peculiar idea that these people have problems of their own.

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MURROW: Well, you have written non-fiction as well as fiction. Which is more saleable these days?

BALDWIN: I think non-fiction. Before the last World War, fiction, but the dramatic headlines and the sacrifices and the excitement sort of put fiction in the shade and I think fiction has a rugged time now competing with reality.

MURROW: But you haven't given up writing novels, have you?

BALDWIN: No, actually I will show you one if you would like to see it. I have a new one coming out. I wrote it at the Cape last summer and rewrote it here at home and here it is. It will be published in June and it is called "Three Faces of Love." It's the story of a happy marriage but mainly how the happy marriage was achieved.

MURROW: What are the other books just behind you there?

BALDWIN: Oh, these things. Oh, I wrote those. I didn't have them bound this way. My publisher did. Those are English editions and foreign editions also and these books are books that I very dearly love, among them Albert Schweitzer, Helen Keller, Strom Jamison[?], my friend Alice Faber[?] and this is only a section of the books in this house, Ed.

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MURROW: Faith, have any of your children followed you in writing?

BALDWIN: No, I am thankful to say not. They, however, are all best-sellers in their own right and here are some pictures of them. Here we have at this end, we have my daughter Ann in Colorado now; this was taken when she was very young.

MURROW: Yes.

BALDWIN: My daughter H- who lives near me; my son Hugh taken before he went to the war. He is in Georgia now.

MURROW: Yes.

BALDWIN: And my son Steven who lives in New York and is Ann's twin.

MURROW: Faith, tell me, is that a roll of paper like they used to have in old grocery stores there beside you?

BALDWIN: Oh yes, I wrap up things with it, mostly my books people don't buy and I give them away.

MURROW: That I don't believe. Faith, I know you don't like message stories as such but there must be some sort of theme in most of your writing, wouldn't you say?

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thinking and I'm tired of standing up now so if we go in the living room and I can sit down I will tell you about it.

MURROW: All right, fine.

BALDWIN: The point is really that I have always written light stuff. That's what they call it anyway, some serious but mostly light, but I have always tried very hard to have something valid, even if it is wrapped up in sugar candy, some basic thing, something which really matters because after all everything is basic and you know that even average people have to make very important decisions. You do yourself. We all do, every day of our lives. We decide between good and evil and evil and good are only two sides of a coin after all and people have the same needs.

MURROW: Well, I suppose the best ideas still come from every day life, don't they?

BALDWIN: People, of course, are your raw material but they don't change, Ed, honestly they don't and it's merely because the era has changed, the taboos don't change, the people don't change; they are basically the same; they need God; they need love and they need work.

MURROW: Which of your novels are you particularly proud of writing?

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BALDWIN: Well, I am not proud of any of them, Ed, for goodness sake. What a question. I like a book called, "American Family" very well.

MURROW: Yes.

BALDWIN: Much of it was laid in China and there was a couple of fun books I wrote I liked. I laughed heartily when I wrote them. Nobody thoght they were very funny but me and I liked one called "The Juniper Tree" and actually I liked this one I have just written because I consider it an achievement to have written it at all; it was a very difficult book and not nearly as good as I wished it to be.

MURROW: "Three Faces of Love" - Right?

BALDWIN: That's right.

MURROW: Does it ever bother you to be labeled a popular writer?

MURROW: Well, yes, it did when I was young because the word "popular" means you are not very good and after a while I got over that and honestly I was very lucky when I was in great demand particularly during the depression but the whole point of the thing is that I would rather give a little to a great many people than a lot to just a few.

MURROW: Well, you have given a lot to a great

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MURROW: Well, you have given a lot to a great

many. Thank you, Faith, for letting us come and visit you tonight.

BALDWIN: Thank you, Ed.

MURROW: It has been very pleasant.

BALDWIN: Good night.

MURROW: Good night.

In just a moment we will take you for a visit with Senator McClellan and his wife, from Arkansas.

[Commercial]

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MURROW: John L. McClellan of Camden, Arkansas has represented the people of his state in Congress for a little more than 18 years. Until a few years ago and the Army-McCarthy hearings the Senator was comparatively little known outside of Arkansas, neighboring states, and of course Washington. At home he was known as a plow boy who passed the bar exams at the age of 17, served as a prosecuting attorney; then was elected to the House of Representatives for four years and is now in his third term as the senior senator from Arkansas. Today much of the nation is acquainted with Chairman McClellan of the Committee Investigating Racketeers in Labor-Management Relations. Many now agree with his colleagues who call the 61-year-old McClellan the senate's number one investigator. Senator and Mrs. McClellan have been married for 20 years. When they are not at home in Arkansas they live in a suite in the Fairfax Hotel on Washington's Massachusetts Avenue.

Good evening, Senator McClellan.

McCLELLAN: Good evening, Ed.

MURROW: Congratulations, sir, on being named "Father of the Year."

McCLELLAN: Well, thank you, sir. That was a very great honor, one I shall always cherish indeed.

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Good evening, Senator McClellan.

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McCLELLAN: Well, thank you, sir. That was a very great honor, one I shall always cherish indeed.

MURROW: Senator, would you be so kind as to introduce me to the young lady on your lap?

McCLELLAN: Oh, Ed, this is our grand-daughter. This is Pat.

MURROW: Good evening, Pat.

PAT: Hey.

MURROW: Hey, how are you? Pat, tell me, what do you call your grandpa? Someone told me you called him Mac. Is that right.

PAT: Huh huh.

M URROW: Tell me, does he bring you presents when you go away on a trip?

PAT: Huh huh.

MURROW: What did he bring you last. Do you remember?

McCLELLAN: Tell him he is going to get it in a minute.

MURROW: He is going to give it to you afterwards?

McCLELLAN: Afterwards.

MURROW: Pat, do you ever get a chance to see your grand dad on television?

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PAT: Huh huh.

MURROW: You do? Do you like him on television?

PAT: Huh huh.

MURROW: Is he better on television than in person?

PAT: Huh huh.

MURROW: You are a little sleepy, aren't you, Pat, but you had a nap today, didn't you?

PAT: Huh huh.

MURROW: Senator, I know that many people from your part of the country frequently have sage observations, particularly for youngsters. I know Pat is rather young but have you ever passed on to others fatherly counsel you have received?

PAT: I want to get down.

MURROW: You want to get down?

McCLELLAN: Go ahead. Well, Ed, of course in rearing my own children I tried to give them some counsel. I tried to instill in them some philosophies that I thought were important in life; very simply they were to know themselves, control themselves, and the most important of all, the philosophy of Christ, deny themselves.

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MURROW: Senator, I'm sure Mrs. McClellan is very helpful in this busy life you lead, isn't she?

McCLELLAN: Oh yes, indeed, Ed, she is. In fact I think that she has more of a strain than I do. Actually though without her I couldn't have accomplished anything worthwhile and, Ed, I would like for you to meet her.

MURROW: It would be a privilege.

McCLELLAN: This is the little lady I am speaking of. This is the grandest little mother of all for the last 20 years.

MURROW: Good evening, Mrs. McClellan.

MRS. McCLELLAN: Good evening, Mr. Murrow.

MURROW: Mrs. McClellan, have you been as busy keeping track of the hearings as the Senator has in running them?

MRS. McCLELLAN: Not quite as busy. He has a lot of home work to do that I don't but I do follow the hearings quite closely. As a matter of fact I don't miss any of them. I don't always go to the hearings but I see them on television though. I find that I can get more out of them that way.

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MURROW: What was that?

McCLELLAN: She made a suggestion about the witness, that he was getting very tired, and I didn't realize it, and when she gave me that suggestion we gave the witness an opportunity to take a rest before we interrogated him further.

MURROW: Mrs. McClellan was mentioning television a minute ago. Whenever I have had the opportunity to see you on television during hearings you seem to be completely oblivious of the cameras.

McCLELLAN: Well, I would say almost so. When I work I concentrate and in that position I have, as chairman particularly of the committee, I have to be alert and I have to concentrate on the work. There is a job to be done and I mustn't let and I do not let television or lights detract me

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MURROW: You don't find that they distract you at

all in following the testimony?

McCLELLAN: Hardly at all. I get a little warm sometimes.

MURROW: Mrs. McClellan, with the amount of work the senator is undertaking, I gather you don't have too much time for social life, do you?

MRS. McCLELLAN: Well, we do have some social life, of course, but because of the load he carries we have to reject many invitations.

MURROW: Well, I have been told you spend quite sometime collecting porcelain. Is that right?

MRS. McCLELLAN: Well, I am not a collector, Mr. Murrow, but I have throughout the years collected or acquired a number of things that we love and cherish and I would like to show you one or two of them but before I would like to show you one of our most recent treasures and this is a little award given him yesterday, the father of the year.

MURROW: Oh yes.

MRS. McCLELLAN: He couldn't be more proud of it than I am.

MURROW: I'm sure that's true.

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MURROW: Yes.

MRS. McCLELLAN: This, I believe, is Milton and the blind poet and this one over here is Shakespeare. I have some others over here that I would like to show you. This one--can you see it?

MURROW: Yes, I can.

MRS. McCLELLAN: It is a little one; it is the Marriage of Bachus.

MURROW: Yes.

MRS. McCLELLAN: And this is another Meissen group, a mythological group. It's of the Sorceress who turns her enemies into beasts.

MURROW: Mm.

MRS. McCLELLAN: These little ones here represent the four elements. This is a piece of Dresden but he is particularly--- here is another one I would like to show you, if I may.

MURROW: Yes.

MRS. McCLELLAN: Incidentally, this is not the one he likes best but this is an Epergne, a Georgian Epergne that I think is a very versatile piece but the one he likes

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MURROW: Yes.

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MURROW: Yes.

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MURROW: It is lovely indeed.

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MURROW: Oh yes.

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MURROW: Mrs. McClellan, are you thinking of the day when you can leave busy Washington and all of these chores and just settle down?

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looking forward to going back home, and building. We are going to build a home, incidentally, I hope in Arkansas, a new one.

MURROW: Good.

Senator, I realize you have a whole lot of years of public service ahead of you but does the thought of retirement ever enter your mind?

McCLELLAN: Indeed it does. I hope some day to retire but after all when the people of my state have been so kind to me I feel under obligation to them to continue to serve as long as I am able to render that service that they desire.

MURROW: Well, if and when you do retire how would you manage to keep busy?

McCLELLAN: Well, I could never be idle so I have a little plan. I have a son and a son-in-law in Arkansas that are associated together in the practice of law and you know after all that is my first love - the law - so I think I could go down there and get a little space with them and a desk and maybe be occupied part of the time.

MURROW: Well, Senator, you must have heard from some lawyers and others questions about your current committee's procedure that you might be investigating more of labor-management.

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MURROW: Well, sir, do your investigations so far indicate the general nature of what you might recommend to Congress or am I jumping the gun on that question?

McCLELLAN: Well, they indicate this much at least, two basic legislations-- or laws that are needed. One is to restore the control of unionism to the rank and file members. In many instances the membership today has very little, if any, control over making the policies and the management of their organization; in other words restore the democratic process, preserve them. The next important thing is to insure the proper management and use of their funds, to prevent the improper use of them, the diversion of them, the use of them for personal gain, and in some instances as we know I think by now, some instances the embezzlement of them without the membership

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knowing or having any opportunity to know it because they are not required to make proper reports at this time and that, in my opinion, is absolutely essential for the protection of the members.

MURROW: Well, Senator, it has been many years and many experiences since you entered the law and politics. Who inspired your career? Who was your hero?

McCLELLAN: Well, I'll have to say, Ed, that my first hero was my father. I got mostly my inspiration from him. He was always interested in politics and he became a lawyer when I was 12 years old but when I was 8 years old he took me to hear a political speaking, a candidate for governor seeking his third term, and I was thrilled and I got a great inspiration from it and that, connected with two other incidents that happened that year, caused me to become a candidate for Congress when I was 8 years old.

MURROW: Well, sir, was it back in those days you learned to take things in stride to let few things upset you, to control your emotions?

McCLELLAN: Well, I think, I'm quite sure I made tremendous progress in that direction during or since that time, Ed. You know in this political life, in public service, a lot

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MURROW: Thank you, very much, indeed, Senator McClellan, and Mrs. McClellan for letting us come and visit you tonight and will you say good night to Pat for us as well.

MRS. McCLELLAN: Yes.

McCLELLAN: Thank you, Ed.

MURROW: Good night.

McCLELLAN: Good night.

MURROW: Thank you very much indeed. We will be back in a moment.

[Commercial]

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also writes for another established singer, Dinah Shore. He is busy working on the coast tonight and couldn't come East. Because of their two careers Lisa and Bob maintain two homes, an apartment in this building here in New York, and another one in Hollywood. Evening, Lisa.

KIRK: Hi, Ed.

MURROW: Too bad Bob couldn't make it tonight?

KIRK: Oh yes, I'm awful sorry that he couldn't be with us tonight because I know he was looking forward so to meeting you and I also wanted him to see our new apartment and I just got it furnished with the help of Paul S- Do you like it, Ed?

MURROW: Very much indeed.

KIRK: Thank you.

MURROW: I'm sure some people must wonder how you and Bob manage to keep a marriage going some 3,000 miles apart.

KIRK: Well, Ed, actually it is rather simple, I think, at least to Bob and I it is. We just believe in what we have you see. That is number one and the other is I believe, Ed, that a marriage can go wrong even sitting next to each other.

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MURROW: Fine.

KIRK: Okay. By the way he is almost as attractive as you.

MURROW: I don't think I can make any comment about that somehow.

KIRK: And over on my mantle piece I have something that I am very proud of as is Bob. He and his brother and Bob B- just won the Christopher award for the Dinah Shore show. Isn't that lovely?

MURROW: Very nice indeed.

KIRK: And I think the inscription on it is particularly nice and I'd like to read it to you.

MURROW: Good, what is it?

KIRK: "It's better to light one candle than to curse the darkness."

MURROW: Very nice.

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MURROW: Lisa, were your own family in show business?

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MURROW: Yes.

KIRK: And one of the most vivid things I remember, Ed, and I think as I look back upon it now that it probably had a great bearing on my going into show business. I was about three years old and while Dad was taking--- Imitating Al Jolson in this particular minstrel, and he jumped off stage as he was singing SONNY BOY and he kept walking up and down the aisle in this high school auditorium and at that time I really looked like a boy, with bangs, so, anyway, he picked me up on stage and carried me up on stage and finished singing SONNY BOY with me on his knee and I will never forget it. I was so impressed because he was so good.

MURROW: Lisa, it must have been pretty tough getting that first break on Broadway, wasn't it?

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MURROW: Yes.

KIRK: After that final audition I was quite nervous of course but again luck was with me and they chose me for the part but I decided Lisa isn't going to Australia; that is pretty far away from America and you still have to make a reputation here first, so I decided to take my chance and stay here and sure enough it turned out to be a lucky break because nine months later I wound up in Rodgers and Hammerstein's ALLEGRO playing... [garbled]

MURROW: Well, you speak of a lucky break. Are you superstitious?

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KIRK: Also, I am a little superstitious about rain. I think rain is very good luck..... [garbled]

Every good thing has happened to me in the rain and also In my latest act I am doing now, I finish in a shower, so you see it's all water.

MURROW: Wait a minute, you finish in a shower?

KIRK: That's right.

MURROW: What do you mean?

KIRK: Well, Ed, Bob and I decided this time to do something a little different with my act and decided to tell the story of a gal offstage being interviewed by, say, somebody like yourself.

MURROW: All right.

KIRK: And then performing on stage her act, her songs and dances, and so on, so at the end of the show as any performer on stage, what they usually do when they finish their act on stage, they take a shower. What could be more natural?

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MURROW: Well, Lisa, on those nights when things go wrong, you know when the silverware is rattling and everyone is talking or shouting--

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MURROW: --what do you do then?

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MURROW: It must be.

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MURROW: And I suppose the material that you have to work with helps you and Bob-- I imagine that is his department is it?

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ideas. At least we try to.

MURROW: Well does Bob rehearse you long distance?

KIRK: Well, Ed, yes and no. In other words once we set an act or a song or a particular situation I would talk to Bob over the phone and I would say, "well now, we can't make this entrance that way; we will have to do it this way." We will discuss that but basically the song or the act as written stands, you see.

MURROW: Well, how do you do this rehearsal, in front of a mirror or how?

KIRK: Well, Ed, actually there are many stages that I go through. I will count them briefly to you. One is I find a song. Number two, I learn it thoroughly. Number three, I get on my feet and throw the script away and try to get the performance from the inside out and once I find myself, then I go to a mirror.

MURROW: Huh huh.

KIRK: Would you like to see what I do, Ed.

MURROW: Yes, what do you do in front of a mirror?

KIRK: Well, if you will come to my den I will show you. At least I'll try to. For instance, in KISS ME KATE, I sang, "I'm always true to you in my fashion."

MURROW: Yes, I know that.

KIRK: And in that song I used a set of gestures [singing] "I'm always true to you in my fashion" - remember that?

MURROW: Yes, I do.

KIRK: Once I hit upon that idea and memorize it and study the interpretation I go to my mirror to be sure that the angle of the arm and the hands are exactly right, that the aesthetic sense was correct, Once I thought I had found the idea for the song.

MURROW: An excellent system.

KIRK: Oh, also, I must tell you one thing.

MURROW: Yes.

KIRK: Once I do this, the second step too is to really sell myself because I figure if I can sell that gal in the mirror -- she is the toughest audience.

MURROW: Well, Lisa, in spite of all the rehearsal and planning a lot of things can go wrong in a show. What was your worst moment?

KIRK: Oh, Ed, my worst moment. That brings back to me-- it happened just a couple of days ago, I was cleaning out the house and I found this cake. Well, let me get it for

MURROW: Yes, I know that.

KIRK: And in that song I used a set of gestures [singing] "I'm always true to you in my fashion" - remember that?

MURROW: Yes, I do.

KIRK: Once I hit upon that idea and memorize it and study the interpretation I go to my mirror to be sure that the angle of the arm and the hands are exactly right, that the aesthetic sense was correct. Once I thought I had found the idea for the song.

MURROW: An excellent system.

KIRK: Oh, also, I must tell you one thing.

MURROW: Yes.

KIRK: Once I do this, the second step too is to really sell myself because I figure if I can sell that girl in the mirror -- she is the toughest audience.

MURROW: Well, Lucas, in spite of all the rehearsal and planning a lot of things can go wrong in a show. What was your worst moment?

KIRK: Oh, Ed, my worst moment. That brings back to me-- it happened just a couple of days ago. I was alone in out the house and I found this cake. Well, let me get it for

you and show it to you, Ed.

MURROW: Looks like a small cake.

KIRK: Yes, it is a very small cake and it was given to me by Billy Rose and, oh, you see all the paper is falling off of it.

MURROW: Disintegrating.

KIRK: Yes, it certain is but it has held up well for ten years, don't you think?

MURROW: It certainly has, a very well preserved cake.

KIRK: The paper is really coming off. In other words the story of this cake, Ed, is that when I was in ALLEGRO on opening night in New Haven, Joe M- had cut pockets in the edge of the stage so the foot lights could shin up through.

MURROW: Yes.

KIRK: And you had to step up on this platform to get up on stage. Well, I was so engrossed in singing THE GENTLEMAN IS A DOPE. There was the spot light hitting me in the eye and instead of walking in a straight line across the stage I started walking it diagonally and my foot caught in one little pocket and I landed on the back of a cello player.

MURROW: Tell, me, was Bob there to witness this

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MURROW: Tell, me, was Bob there to witness this

great performance?

KIRK: No, I'm sorry he wasn't. I think he would have-- I think he would have been quite taken aback by it but it turned out to be a good luck thing because both Mr. Rodgers and Mr. Hammerstein came back and put their arms around me and said, "You know we think that is so good we think we will keep it in the show."

MURROW: Well, Lisa, during the brief spells you are at home, how do you spend your time?

KIRK: Well, let's see, we have a new house in California. Did I tell you, Ed?

MURROW: Yes.

KIRK: Well, I am going to spend my time decorating that house in California when I get back and when I am here I love to go to the theatre and I love the antique shops.

MURROW: Picked up any interesting antiques lately?

KIRK: Well, I have one my mother gave me which I think is just wonderful. It is right over here which I will show you. It's an old music box. It is a Regina. I don't know if you have ever heard of it.

MURROW: Yes, I have.

KIRK: Well, this is an old music box that my

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MURROW: Yes, I have.

KIRK: Well, this is an old music box that my

grandfather had because he was in the piano business years ago. It has a little record on it. Shall I play it, Ed?

MURROW: Yes, let's hear it.

KIRK: All right.

[plays]

KIRK: Can you guess what the name of the title of this song is.

MURROR: "Tenting Tonight."

KIRK: Right, right, right you win.

MURROW: Is there no Rock and Roll in there, Lisa?

KIRK: I'm afraid not, Ed. There is no Rock and Roll. Of course, right over here we have, let's see; we have, "Good-by my Lady Love Song." The date is on this - June 27, 1898 and this one is called, "Rally 'Round the Flag Boys."

MURROW: Oh yes.

KIRK: And "My Little Georgia Rose."

MURROW: Lisa?

KIRK: Yes.

MURROW: Tell me, do you think any of the songs that are popular today will be played, oh, fifty years from now?

KIRK: Well, Ed, I don't think so. Actually I think the music that we hear today is not going to be too popular; I

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KIRK: Well, Ed, I don't think so. Actually I think the music that we hear today is not going to be too popular,

don't think in years to come. I really don't. That is my personal opinion.

MURROW: What do you think is going to happen to Calypso?

KIRK: I think it is on its way out.

MURROW: Is that bamboo behind you there, Lisa?

KIRK: Yes, it is, Ed. Isn't it lovely?

MURROW: Yes, it is.

KIRK: And this is a wonderful picture of Bob's show that he did on Broadway... [garbled]

MURROW: Oh yes. Is it true that you wanted to be a lawyer?

KIRK: Yes, it is, Ed. I have always wanted to be a lawyer and I appreciate anybody who is so much. As a matter of fact I spend a lot of my time going down to the court and watching, you know watching them perform. I call them performers, you know, because they are; they really are wonderful and I think anybody in show business can take a good lesson from them.

MURROW: And a lot of people in court would rather be up watching you perform. Thanks, Lisa Kirk, very much.

KIRK: Thank you, Ed.

MURROW: Good night.

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MURROW: And a lot of people in court would rather be up watching you perform. Thanks, Liza Kirk, very much.

KIRK: Thank you, Ed.

MURROW: Good night.

KIRK: Good night.

MURROW: Thanks again.

KIRK: Thank you.

MURROW: In just a moment we will take you for a visit with Mr. and Mrs. J. C. Penney.

[Commercial]

MURROW: It has been said that the life of J. C. Penney, one of America's merchant pioneers outdoes the Horatio Alger story. Now 81 years old James Cash Penney, named for a Kentucky preacher and not for his principle of cash and carry, was one of twelve children of a poor Missouri Baptist minister and farmer but J. C. Penney had a flare for selling. He opened his first store in 1902 in C- , Wyoming. Today there are more than 1,700 J. C. Penney stores in 48 states, the largest department store chain in the country, doing almost one and a half billion dollars worth of business a year and Mr. Penney is board chairman of the company he founded some 55 years ago.

Mr. and Mrs. J. C. Penney who are active in many religious and other philantrhopies live here in this apartment house on Park Avenue in New York City. In the summer they move to their country home in White Plains, New York.

Good evening, Mr. Penney.

PENNEY: Good evening, Mr. Murrow.

MURROW: How are you tonight, sir.

PENNEY: Very well, sir.

MURROW: You know from personal experience it is a little difficult to catch you when you are not traveling,

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don't you?

PENNEY: No, I don't, Mr. Murrow. I rather like it.

MURROW: Then at the age of 81 you still like a lot of activity, don't you?

PENNEY: Yes, I do, Mr. Murrow. I think it is what keeps me young.

MURROW: Mr. Penney, how has the business world changed in the more than half century since you opened your first store?

PENNEY: Wal, Mr. Murrow, I think that business is conducted on a very much higher plane today than ever before. In my boyhood days the French saying "Caveat Emptor" - "Let the Buyer Beware" was a very common phrase and I think it was Barnum who said, "The public be damned" idea. Now a man couldn't succeed in business today conducting business on any such premise.

MURROW: In those days it wasn't a matter of one price for everyone, was it?

PENNEY: No, I think we were one of the first. I think Mr. Wannamaker was perhaps the first but I think that we were, about the same time, adopting the idea of one price to everybody.

MURROW: Now, Mr. Penney, just how big was that f irst

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MURROW: In those days it wasn't a matter of one value for everyone, was it?

PENNEY: No, I think we were one of the first. I think Mr. Wanamaker was perhaps the first but I think that we were, about the same time, adopting the idea of one price to everybody.

MURROW: Now, Mr. Penney, just how big was that first

store you opened back in Wyoming?

PENNEY: Mr. Murrow, I have a picture here on the desk of my first store. It was a rooming house just next to it and then a dwelling and a Chinese laundry and that's all we had to help bring business up a half block from the triangle.

MURROW: Mr. Penney, is it true that your company still prefers small towns to cities?

PENNEY: That was true in the early days, Mr. Murrow. I, being a country boy and not acquainted with city ideas, my first store, as you know, started in a town with 1,000 people. I chose that because I thought I could get to the hearts of the people quicker in a small town than I could in a large town. But later on we began to invade the larger cities - New York City was the first - and we found that people were no different in cities than in small towns and of late years we have gone into many of the larger cities.

MURROW: So you find that a country boy can be comfortable in the city. Is that right.

PENNEY: I think so, Mr. Murrow.

MURROW: Well, Mr. Penney, since you like the country so much, may I ask why you chose to live here in New York City?

PENNEY: Well, Mrs. Penney prefers the city and I

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MURROW: Well, Mr. Penney, since you like the country so much, may I ask why you chose to live here in New York City?

PENNEY: Well, Mrs. Penney prefers the city and I

prefer the country. The city is, of course, very pleasant to live in, which I do life in, in the winter time. We have compromised. We live in New York in the winter time and White Plains in the summer.

MURROW: Does Mrs. Penney have a particular preferance on this?

PENNEY: Yes, she does. She likes the city.

Mr. Murrow, by the way, I would like to have you meet Mrs. Penney. She is in the drawing room.

MURROW: Thank you, sir.

PENNEY: Mrs. Penney, I would like to have you meet Ed Murrow.

MRS. PENNEY: Good evening, Mr. Murrow.

MURROW: Good evening, Mrs. Penney. Well, you have some say, I understand, where the Penneys live. Do you ever advise Mr. Penney on business matters as well?

MRS. PENNEY: Oh dear me, no, Mr. Penney was quite a success before I ever came into the picture and I think he gets along very nicely now without my advice.

MURROW: Well, Mr. Penney, I know that you received no business advice from Mrs. Penney. Did you receive any from your father?

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MURROW: Well, Mr. Penney, I know that you received no business advice from Mrs. Penney. Did you receive any from your father?

PENNEY: Yes, I did, Mr. Murrow. My father and mother too had everything to do with my early life. I have made this statement many times - if it hadn't been for that early, strict, religious training, there would be no Penney Company today. I learned many valuable lessons from my father who was, as you have stated in your introductory remarks, a farmer and an old school Baptist preacher. One of the lessons that I learned from my father was thrift and what it meant to work, ability to work, and then integrity. I have heard my father say, Mr. Murrow, many times, that he wanted to so live that when he died people passing his grave would say, "here lies all that is mortal of an honest man." That has had a tremendous influence on my life, Mr. Murrow. I carry my father's jack knife that he had. I have seen him-- it has been with him on the farm when he would see a weed. You know there were not many.

MURROW: Yes.

PENNEY: And he would go out of his way to cut the weed out by its roots with this pocket knife which I carry.

MURROW: I think he started you working to earn money for your own clothes at about the age of eight, didn't he?

PENNEY: Yes, that's right. You must have read my book.

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MURROW: I have.

PENNEY: My father told me when I was eight that I was old enough to buy my own clothes and incidentally I have been buying them ever since.

MURROW: Mrs. Penney, did you raise your children under strict economic rules like that?

MRS. PENNEY: Well, not quite like that. We did try to teach them thrift and the value, the sense of value of the finer things in life, and I think, perhaps, we have succeeded. Now here is a picture of our daughter, Mary Francis. She is a scientist. She graduated from MIT and then went on to Oxford University and received her degree of Doctor of Philosophy from that university. She's happily married now to a young physician, Dr. Phillip W- and they live in Baltimore with a young daughter A- and here she is, little A- Isn't she a sweet thing?

MURROW: She is indeed.

MRS. PENNEY: This is C- our other daughter. She married David G- who is an official with the UN Mission, Technical Assistance Mission, in New Delhi, India, and here are their children, Cynthia, three and a half, and Grant, two and a half, and we went over to New Delhi last winter to

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baby sit while C- and David went off on holiday to Nepal. It was a long way to go to baby sit but we enjoyed every minute.

MURROW: It was worth it, was it?

MRS. PENNEY: Yes, indeed.

MURROW: Very interesting portrait -- the family all present and accounted for.

MRS. PENNEY: Yes, but there is still another picture- a controversial picture almost that I am quite qure Mr. Penney would like to show you.

MURROW: Good.

MRS. PENNEY: Mr. Penney, won't you show Mr. Murrow your portrait?

PENNEY: I will be glad to show Mr. Murrow this portrait and tell him something about it. This was painted after I had recovered from a severe nervous breakdown. I had been in the Battle Creek Sanatarium. My life was despaired of. The doctor thought that I was gone mentally and physically and I was gone too financially but I recovered and this was the painting that was made by one of the famous artists here in New York for Mrs. Penney and presented to me for a Christmas present. Now she has never liked the picture, Mr. Murrow. She says that it doesn't look like me, has a sad look, and perhaps it does,

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but it looks exactly like I looked after having lost and gone through the debacle that happened in the early thirties.

MURROW: Well, that must have been about one of the worst times in your life, wasn't it, Mr. Penney?

PENNEY: It was, Mr. Murrow, but I learned some very valuable lessons. I am frank to say I got to thinking more about the power of money than the power of God and I had $40 million in 1929 and in the early 30's I lost it all. I borrowed $7 million to do the things I wanted to do and having to pay the $7 million broke me and at 58 I had to commence all over again but I learned, Mr. Murrow, some very valuable lessons from that experience.

MURROW: Well, Mr. Penney, in spite of those bad times I gather from your general manner and appearance that you are essentially an optimist. Is that right?

PENNEY: Yes, I am a confirmed optimist, Mr. Murrow.

MURROW: What is the basis of your optimism now?

PENNEY: Well, I have faith in the Republic of the United States, and the principle for which it stands and incidentally in the American people.

MURROW: Mr. Penney, I wonder if we could rejoin Mrs. Penney again?

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PENNEY: Yes, Mr. Murrow, will be glad to.

MURROW: Thank you, sir.

Mr. Penney, after a long life in merchandising, do you consider yourself a born salesman?

PENNEY: Mr. Murrow, I don't believe salesmen are born. I think that is a thing that must be acquired but I do think a young man or a young woman must love people. They must be very patient and they must want to, must take a pride in their work and, of course, that's the right kind of people--I say the right kind of people, people who like people, love people, let me say, and want to do a good job, I think become proficient sales people. I think that is what we have in our store.

MURROW: Mrs. Penney, can you sell too?

MRS. PENNEY: No, I couldn't sell a gold brick for a nickel.

PENNEY: Mr. Murrow, I don't agree with my wife. She sold Penney shirts from coast to coast and I will tell you what she did here in New York. She and I were at a social function and she happened to be talking about the $2.98 shirts, the $2.98 shirts I wore and as the result a broker on Wall STreet came up to our store on 34th Street and bought a half dozen of $2.98

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shirts and is well pleased. I think she is a good salesman.

MURROW: Mr. Penney, do youngsters question you occasionally on the merits of a career in merchandising?

PENNEY: Oh, I think some of the young men do perhaps. I think one-- I am quite sure that our colleges are making a mistake in teaching our young men to sell their services for the highest monetary consideration, without regard to opportunity.

MURROW: The important thing that they ought to consider is the opportunity rather than the initial salary. Is that right?

PENNEY: Opportunity rather than security I should say, Mr. Murrow.

MURROW: Right. Thank you, very much indeed, Mr. Penney, Mrs. Penney, thank you again for letting us come and visit you.

PENNEY: Thank you, Mr. Murrow.

MRS. PENNEY: Thank you and the next time bring Mrs. Murrow; good night.

MURROW: Thank you very much indeed.

PENNEY: Good night.

MURROW: We will be back in a moment.

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MURROW: Right. Thank you, very much indeed, Mr. Penney, Mrs. Penney. thank you again for letting us come and visit you.

PENNEY: Thank you, Mr. Murrow.

MRS. PENNEY: Thank you and the next time bring Mrs. Murrow; good night.

MURROW: Thank you very much indeed.

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[Commercial]

MURROW: Next week in one of his rare television appearances, Fred Astaire from his home in California, and from her New York apartment, singer Julie Wilson.

There are some of the people who made tonight's program possible.

And now, from PERSON TO PERSON, good night and good luck.

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PERSON TO PERSON with EDWARD R. MURROW
Guests: Julie Wilson
Fred Astaire
Friday, June 7, 1957, 10:30 P.M., EDT.

MURROW: Good evening. I'm Ed Murrow. The name of the program is Person to Person. Tonight we'll be visiting with two unrelated natives of Omaha, Nebraska now at opposite ends of the country. First, with actress-singer, Julie Wilson, in her New York apartment, and then on to California where dancer Fred Astaire will be waiting for us in his Beverly Hills home.

We'll be ready to go in exactly 30 seconds.

[Commercial]

MURROW: Julie Wilson has been called a number of things: a subtle, sensuous, sultry singer; a corn-fed Omaha beauty; a svelte and sophisticated nightclub performer, and a comedienne. It all started at the age of 8. Julie wanted to be an actress. First there was high school dramatics. Then

singing with a local band; touring the country dancing in a chorus line. Then nightclubs, wartime U.S.O., and after repeated periods of unemployment, London, musical comedies, and stardom. Later Broadway saw Julie star in "Kismet" and "Pajama Game." Hollywood spurned her once but recently she's completed two movies, "The Strange One" and "This Could Be The Night." And the other night she completed six weeks at the St. Regis here in New York - a very busy girl. So busy that she found time to move into her two rooms here at the Gramercy Tower Apartments only two days ago. She now has time to start unpacking the possessions she brought home from four years in London.

Evening, Julie.

MISS WILSON: Good evening, Mr. Murrow.

MURROW: Who is your friend?

MISS WILSON: This is Black Bottom. He's being very aloof.

MURROW: Isn't he! Julie, how would you describe your present predicament? Are you at liberty or on vacation?

MISS WILSON: Well, I have a week off, and I'm flying right after the show tonight to Omaha to my little brother, Larry's, wedding, which is a red letter day. And then on Sunday I'm going to ride the bulldozer to open the ground for the new cere-

singing with a local band; touring the country dancing in a chorus line. Then nightclubs, wartime U.S.O., and after prolonged periods of unemployment, London, musical comedies, and stardom. Later Broadway saw Julie star in "Kismet" and "Paint Your Wagon." Hollywood spurned her once but recently she's completed two movies, "The Strange One" and "This Could Be The Night." And the other night she completed six weeks at the St. Regis here in New York - a very busy girl. So busy that she found time to move into her two rooms here at the Gramercy Tower Apartments only two days ago. She now has time to start unpacking the possessions she brought home from four years in London.

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MISS WILSON: Well, I have a week off, and I'm flying right after the show tonight to Omaha to my little brother's wedding, which is a red letter day. And then on Sunday I'm going to ride the bulldozer to open the ground for the new con-

monies of the new Omaha Community Playhouse Theater, which we're all very excited about.

MURROW: Well, you have a great variety of talents, but I didn't know you could run a bulldozer.

MISS WILSON: Oh, no, I don't run it. I'm just going to ride.

MURROW: Ah, hah!

MISS WILSON: I think mainly I'm going to sing a song at the ceremony. That will be my official duty and I'm looking forward to it.

MURROW: Well, are you going to do one of your "sensuous" and "sultry" numbers?

MISS WILSON: Oh, I don't think so - not for Sunday afternoon. I think I'll sing a song about Omaha.

MURROW: Well, that would be appropriate. Would you like to rehearse it a little now?

MISS WILSON: Well, maybe I better. I don't know whether I remember the words. Let's see. Just a minute. [Sings: "Omaha, Omaha, Finest place you ever saw. Come along, Join the throng, For you simply can't go wrong. You know it's great in Omaha. Omaha. Omaha. Boost your home town all day long, and at night when you are sleeping, dream of O-ma-ha."]

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MISS WILSON: Oh, I don't think so - not for Sunday afternoon. I think I'll sing a song about Omaha.

MURROW: Well, that would be appropriate. Would you like to rehearse it a little now?

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MURROW: Oh, what a rating we'll have in Omaha to-

night. Well, that certainly ought to get the project started in the right community spirit.

MISS WILSON: I hope so.

MURROW: How much of your family still lives in Omaha?

MISS WILSON: Oh, they're all practically there. Here, I'll show you their pictures, Ed. This is my young brother, Larry - Lawrence S. - who gets married tomorrow. I wish I had his bride. She's beautiful. And this is a picture of my mother, Emily. And this is my one and only baby picture. I was 4, with my daddy, who is a coal salesman, Russell E. Wilson. And that's my big brother, Russell, who is now married and has a lovely wife, Neda, and two little boys, Stevie and Rusty, and they live in Logan, Iowa, and he's a farmer.

MURROW: He's a farmer, isn't he.

MISS WILSON: And here he is.

MURROW: Tell me, what does your family think of your career?

MISS WILSON: Well, you know, families are pretty wonderful. My mom and dad just sort of worry about me, and they say, "How do you feel, Sis?" and, "Are you happy, and healthy?" and that's all that matters. "Why don't you come home and have a vacation?" And my big brother, Russell, says, "Listen, Sis, why don't you give up all this phony business and come home and

night. Well, that certainly ought to get the project started in the right community spirit.

MISS WILSON: I hope so.

MURROW: How much of your family still lives in Oswego?

MISS WILSON: Oh, they're all practically there. Here, I'll show you their pictures, Ed. This is my young brother, Larry - Lawrence S. - who gets married tomorrow. I wish I had his bride. She's beautiful. And this is a picture of my mother. And this is my one and only baby picture. I was 4, with my daddy, who is a coal salesman, Russell E. Wilson. And that's my big brother, Russell, who is now married and has a lovely wife, Meda, and two little boys, Steve and Rusty, and they live in Logan, Iowa, and he's a farmer.

MURROW: He's a farmer, isn't he.

MISS WILSON: And here he is.

MURROW: Tell me, what does your family think of your career?

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marry a nice Omaha boy and settle down?" And my little brother, Larry, says, "Go, girl, go." So what are you going to do?

MURROW: Julie, were you the athletic type at school?

MISS WILSON: Was I? I certainly was. I was in the Girl's Athletic Association for two years, and then you are worthy of being a member of the girl's O club, which stands for Omaha---

MURROW: Yes?

MISS WILSON: And then if you're a very good girl, and well liked enough, you have a chance to become an officer, and I was elected president, and may I say that was the biggest thrill of my life to be elected president by my girl friends. And I was a cheerleader.

MURROW: A cheerleader!

MISS WILSON: I have to tell you something else. I was the best high jumper when I was in 8th grade, and I won a contest for walking. So how's that?

MURROW: Well, now, wait a minute. This cheerleading. What was your big cheer? Or have you forgotten it?

MISS WILSON: No. I'll show you my favorite. Want to see it?

MURROW: Yes.

MISS WILSON: Okay. It starts like this. Here we go.

"Run, run, rabbit, run. Run, rabbit, run, run. Yay, green. Yay, white. Fight! Fight! Fight!" How's that? Not bad, eh!

MURROW: Julie, it's fine, but who or what were the rabbits?

MISS WILSON: Why, they're the Benson Bunnies!

MURROW: Ah, I should have known.

MISS WILSON: The football players and the basketball players, and that was our school emblem, and green and white were our colors.

MURROW: I should have known that. I'm sure you pulled the Benson Bunnies through some very tough games and fired them to great deeds.

MISS WILSON: We did our best.

MURROW: Julie, how are you coming along with the new apartment? It looks very nice from here.

MISS WILSON: Well, you're seeing a good corner. This isn't so bad, as you can see. I'm trying to get it straightened up, but I have a little work to do over here because these are my barrels full of household things that I collected in London during "Kiss Me Kate", and then I came home in 1951 and started to look for an apartment, and never found one, and then I was called right back to England. So I dumped everything into a Manhattan storage and I haven't been unable to unpack it until

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now, so I'm going crazy. I started opening things up, and I want to show you one thing. This was my good-bye present when I left the cast of "Kiss Me Kate" in London. I'm very, very fond of it.

MURROW: It's very nice, indeed.

MISS WILSON: Isn't it a very lovely ivory piece?

MURROW: You're rather partial to Chinese art, aren't you?

MISS WILSON: Yes. See, this is my little Buddha? See it? Isn't he sweet?

MURROW: Yes.

MISS WILSON: So happy! He always makes me laugh. And I have something special I want to show you, Ed. Mr. Murrow, I want you to meet Mr. Seven.

MURROW: Mr. Seven?

MISS WILSON: And I call him Mr. Seven because seven is my lucky number and my mother was the seventh of 12 children.

MURROW: Well, he's beautiful.

MISS WILSON: Isn't he lovely?

MURROW: Where did you get it?

MISS WILSON: Well, he's really by way of Burma, but he was bought for me by a friend of mine in London in a little junk shop for seven pounds---

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MURROW: Mr. Seven?

MISS WILSON: And I call him Mr. Seven because seven is my lucky number and my mother was the seventh of 10 children.

MURROW: Well, he's beautiful.

MISS WILSON: Isn't he lovely?

MURROW: Where did you get him?

MISS WILSON: Well, he's really by way of [illegible], he was bought for me by a friend of mine in London in a little junk shop for seven pounds---

MURROW: Julie---

MISS WILSON: ---and he was so glad to get out of his box. He really was.

MURROW: Well, you must have liked London. What was your big song there?

MISS WILSON: Well, I was lucky enough to do a lot of nice songs by Mr. Cole Porter and Mr. Rodgers and Hammerstein, and some English songs in an English musical, but the favorite for me was the wonderful number, "True to You in My Fashion." You know.

MURROW: Oh, yes.

MISS WILSON: [Singing] "I'm always true to you, darlin, in my fashion." They got a kick out of my crooked fingers, you know. So we have a lot of fun.

MURROW: Well, what's your current big song here, Julie?

MISS WILSON: Well, it's a number called "I'm a Bad, Bad, Bad, Bad, Bad, Bad Woman."

MURROW: I'm ashamed to say I don't know it.

MISS WILSON: Well, I'll have to show you. Now picture this, Ed. I have on a very tight sheath gown, solidly beaded, and I wear long, long brightly colored pink, or purple, or crazy orange feathered bow, and the gentleman helps with this---

MURROW: Julie---

MISS WILSON: ---and he was so glad to get out of his box. He really was.

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MURROW: Oh, yes.

MISS WILSON: [Singing] "I'm always true to you, darlin, in my fashion." They got a lot out of my character, singers, you know. So we have a lot of fun.

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MISS WILSON: Well, I'll have to show you. [Laughing] This, M. I have on a very light sheath gown, mainly lace and I wear long, long brightly colored tights, or sometimes, orange-feathered bow, and the gentleman helps with the--

MURROW: Yeah?

MISS WILSON: ---and then I sing, "I'm a bad, bad, bad, bad, bad, bad, bad, bad, bad, bad woman. But I'm good, good, good company." Get the idea?

MURROW: Sounds and looks like a very good woman, Julie.

MISS WILSON: Oh, it's fun.

MURROW: Have you made any recordings recently?

MISS WILSON: Yes, I have. Victor Records that I signed with came down and took off both of my shows last Wednesday, from "The Maidenette" which I was thrilled about, and then we did an album about four months ago which will be out in the fall called "My Old Flame."

MURROW: Yes?

MISS WILSON: And I posed in a beautiful red sheath gown - a new gown - and it took my dress designer a year to make it so I'm terribly proud of it. And then when I saw the finished product, they cut it off here, and all they showed was my shoulder and my face, and I said, "Why, that's terrible. You cut off the best part, my gown." So the next day I received by special delivery a little joke from the sales manager at Victor, Ben Rosner, which I got a terrific kick out of. "The best part of Julie Wilson." But I really thought it was cute.

MURROW: Yeah?

MISS WILSON: ---and then I sing, "I'm a bad, bad, bad, bad, bad, bad, bad, bad, bad, bad, bad woman. But I'm good, good, good company." Get the idea?

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MURROW: Julie, is being a headliner in show business all you thought it would be several years ago?

MISS WILSON: Yes. That and more. It's terribly exciting, and it's a very fulfilling life because of the people and the contacts with the audiences, and although I used to think, oh, when I make a big salary, I'll be able to save a lot of money, and I won't have to worry when I'm an old lady - you know, I can have security, but I find, Ed - excuse me, Mr. Murrow, I don't know why I called you Ed - that I---

MURROW: Why not?

MISS WILSON: ---put all my money back into it on my gowns that Mr. Carr makes in Hollywood, and he's terrific - and my music and pianist - and I have a trio for the first time, Marcia Bank Trio at the St. Regis, which was half my salary but it was worth it, and I find it terribly exciting but terribly expensive, and special material songs are funny and they cost a lot of money. Why aren't I a Hit Parade singer?

MURROW: Well, I've been told that you have one of the most extensive and expensive wardrobes in your line of work.

MISS WILSON: Well, I'm very proud of my wardrobe. I really am. In fact, I'm thrilled because Mr. Pasternak, for whom I did the picture "This Could Be The Night", called me from California and he said, "Julie, as long as you're playing

MURROW: Julie, is being a headliner in show business all you thought it would be several years ago?

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the part of a nightclub singer, and you're singing songs," he said, "wouldn't you feel comfortable wearing your own gowns?" So I said, "Well, wonderful!" So I wore four of my own gowns in the picture made by Mr. Carr, and it came off very well.

MURROW: Well, those gowns must be quite a switch from your wartime U.S.O. uniform. Do you still remember those days?

MISS WILSON: Oh, do I remember it? That was the biggest thrill of my life. You know, singing for maybe as many as 30 or 40,000 boys at one time was unbelievable, and one wonderful thing happened. The girls gave me a surprise birthday party. There were 15 Powers and Conover models along and I was the production singer, and we were in Nice. We lived at the Nigretto Hotel and it was my birthday - my 21st birthday - so the girls went over to the musicians, and they said, "Can you play Happy Birthday?" in a very broken French, and he said, "No, no." They said, "Well, can you play Roll Out The Barrel?" He said, "Wie, wie, wie." So the girls sang, "Hap, hap, happy birthday, hap, hap, happy birthday to you." I got a big kick out of it. I'll never forget it.

MURROW: Tell me this. Now in peacetime, how do you go about capturing a busy, eating, drinking, talking nightclub audience?

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MURROW: Tell me this. You're musicians, but you're about capturing a busy, waiting, thinking, talking, singing audience?

MISS WILSON: Well, I walk out like Gangbusters in my wonderful gown feeling like a million dollars, and loving to sing every song that I sing, and it's a challenge to me when they're talking, and if I get a little bit of a heckle to begin with, I just make up my mind I'm going to win them, and it's exciting. It really is.

MURROW: It must be.

MISS WILSON: And if I find a "sourpuss" who is not smiling and who sits like this, then I really go to work on him. I give him the business, and I usually make him laugh, and then I'm happy.

MURROW: Julie, thank you very much for letting us come and visit you. I hope someone meets you in Omaha tomorrow morning---

MISS WILSON: I hope so.

MURROW: ---with a bulldozer and the keys to the city.

MISS WILSON: Don't forget.

MURROW: Thank you very much, Julie.

MISS WILSON: Bye, bye. Thank you, Mr. Murrow.

MURROW: Good night.

In just a moment we'll take you for a visit with Fred Astaire in California.

[Commercial]

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MURROW: Thank you very much, Julie.

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In just a moment we'll take you for a visit with Fred Astaire in California.

[Commercial]

MURROW: As the toastmasters are wont to say, Fred Astaire needs no introduction. More likely than not, he's known to everyone with us tonight. Thanks to Hollywood, and his own great talent, Fred is not only the world's best known and highest paid dancer, but he has been for something like 23 years. He made his first picture, "Flying Down to Rio", in 1933. His most recent of a total of about 30 is MGM's "Silk Stockings" which is having a special premiere in Norfolk tonight. It will be released nationally in July.

Fred Astaire had quite a career even before the movies found him. He was on the stage at 5; a veteran vaudeville trouper at the age of 14; and a musical comedy star on Broadway and in London teamed with his sister, Adele, and later as a single.

Fred Astaire, who was born in Omaha, moved to the West Coast two days after he was married. That was back in 1933. He now lives in this house in Beverly Hills with his mother and 15-year-old daughter, Arva.

Mr. Astaire, no question about that.

MR. ASTAIRE: Good evening, Mr. M.

MURROW: Good evening, Mr. A. How are you?

MR. ASTAIRE: Oh, I'm fine, thanks, Ed.

MURROW: Where's the rest of the family?

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Mr. Astaire, no question about that.

MR. ASTAIRE: Good evening, Mr. A.

MURROW: Good evening, Mr. A. How are you?

MR. ASTAIRE: Oh, I'm fine, thanks, Ed.

MURROW: Where's the rest of the family?

MR. ASTAIRE: Oh, you mean your friend - you mean the ones that don't live in the house with me?

MURROW: Yes.

MR. ASTAIRE: Well, Fred, Junior, he's in the Air Force. He's married and he lives out near the base. And I have a stepson, Pete. He's married and has a family. He's in business downtown. He lives towards Los Angeles. About my mother and my daughter, Arva, as you mentioned - I have a very shy family, Ed, and when I heard that I was going to be on TV in this house, they disappeared into thin air. They did. Arva went to stay with a friend of hers, and Mother flew East.

MURROW: Well, if I remember correctly, some years ago you sort of went into hiding from the movies yourself. Now you're as busy as ever. What happened?

MR. ASTAIRE: Oh, you mean that retirement deal?

MURROW: Yes.

MR. ASTAIRE: Well, I wanted to retire, and I had a good reason. I wanted to make a few trips with my wife, and I had a few business interests I wanted to establish. One was the dance school, you know.

MURROW: Yes.

MR. ASTAIRE: It was just starting at that time. And then I had a few race horses that were winning a lot of things,

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and I wanted to follow them around. In other words, I wanted to do it, but after about two years, I got so involved with that - I got so busy at that, that I decided that I had to come back to the movies for a rest.

MURROW: Fred---

MR. ASTAIRE: Fortunately, MGM had a picture at that time and I dropped in and I'm still at it.

MURROW: Fred, did you ever think you'd go on this long when you first went into pictures?

MR. ASTAIRE: No, no, I didn't. I had no idea I would. I'm awfully glad I did, though, because I like the movies a lot. I like the work.

MURROW: Well, I suppose you've gotten used to seeing yourself on the screen by now, haven't you?

MR. ASTAIRE: Oh, probably a little more so than I used to, but I don't think anyone ever gets used to seeing themselves on the screen.

MURROW: I think that's right. Fred, you're outdoors and it's still daylight out there in California. Why don't you take us through a bit of your property. Would you do that?

MR. ASTAIRE: Well, there's not too much to show, Ed. This used to be a pheasant run.

MURROW: Yes?

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MURROW: Yes?

MR. ASTAIRE: Well, when we first started, the property went down to there and the house was at that end. About ten years ago we built this house, see.

MURROW: Yes.

MR. ASTAIRE: In those days this was very wild country out here. Coyotes used to come down from the hills and we used to hear them every night. That doesn't happen anymore. There's a lot of building in the neighborhood now, you know - quite a lot.

MURROW: Completely civilized now, isn't it.

MR. ASTAIRE: Oh, yes, Ed, very much so. Very much so.

MURROW: Do you ever keep your horses here?

MR. ASTAIRE: No, no. I have a ranch out at Catchwood in the San Fernando Valley, and, well, have you ever been out there? That's a nice place out there. Blue Valley Ranch I call it.

MURROW: Uh, huh. Are you still doing anything to improve the breed of race horses in Southern California?

MR. ASTAIRE: Oh, I like racing. Come inside. I'll tell you more about it.

MURROW: Good.

MR. ASTAIRE: I always liked - I like to race. I think

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MR. ASTAIRE: I always liked - I like to race. I think

it's a great game. I've always had a lot of fun out of it if I can get a horse in a race. I haven't been able to get a horse in a race lately. Sometimes I think there are more race horses in California than there are people. Anyway, it's worth waiting for when you finally do get one. This thing here I call my "Lucky loot corner." These are some of the things my horses have won.

MURROW: What's the best horse you ever owned?

MR. ASTAIRE: Well, Triplicate. Oh, of course, Triplicate. That's him up there. He won that, the Hollywood Gold Cup, and the San Juan Captive Trot-Off at Santa Anita, and the Golden Gate Handicap. You know I could go on - I'll probably be talking about this for the rest of my life. You better stop me.

MURROW: Well, how did you happen to get interested in horse racing in the first place?

MR. ASTAIRE: Oh, my sister and I were doing a musical show in London, and English racing is very fascinating anyway, and I started in there and bought a few horses. That was about 30 years ago. Strangely enough, I never saw a winner of mine until 25 years later.

MURROW: How is that?

MR. ASTAIRE: Well, I was always doing a matinee or

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MURROW: How is that?

MR. ASTAIRE: Well, I was always doing a million one

something on the days that they won. I won a number of races. I didn't do too badly there, but anyway, it was worthwhile. Later on I caught up. I saw Triplicate win. 25 years later I saw him win at Santa Anita. That was the first one.

MURROW: Well, a moment ago I thought I saw a non-racing trophy there, too.

MR. ASTAIRE: Oh, that.

MURROW: Yes.

MR. ASTAIRE: Triplicate didn't win that. That's an Oscar and I was given that as a special award. You know, it isn't the one that you win for the best performance. It's a special award that the Academy gives. They single you out for it and they gave it to me for - oh, I don't know, contributing something special to screen musicals or something. Anyhow, I was awful glad to get it.

MURROW: Sort of improving the breed of musical comedy. Is that what you tried to do?

MR. ASTAIRE: Well, I don't think I tried to do that. What I think I tried to do mostly was, well, knock them in the aisles as often as I could, and, well, please the people and the producers, and myself. I think that's the way it worked.

MURROW: Well, you must have taught the movies something about dancing and I know you're still teaching. How are

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MR. ASTAIRE: They're doing well, Ed. There's an awful lot of them, you know. We have about 120 branches open. We just opened two new ones. One in Houston and one in New Orleans. They're doing all right. Everything's fine.

MURROW: Fred, you've had many dancing partners in your time. What makes a good partner?

MR. ASTAIRE: Well, you mean ballroom dancing.

MURROW: Yes, ballroom dancing.

MR. ASTAIRE: Well, I don't know. I think a girl should never try to lead a man. I mean that's one thing, and I think she should behave herself and don't - try and make it as easy as possible.

MURROW: Just as simple as that, is it.

MR. ASTAIRE: Yes.

MURROW: Well, you just finished a picture with one of our Person to Person friends, Cyd Charise. That must have been fun.

MR. ASTAIRE: Oh, it was, indeed. She's just terrific She's a great dancer. She's really a "smash." And we loved the picture. We think it has a big chance, and we certainly hope so. The story is good, and the music, of course, is Cole Porter and we have a lot of dancing, a lot of hoofing. We knock

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the floor around a great deal, and well, you know what I mean. We have hopes for it. I hope so anyway.

MURROW: Tell me this, Fred. Did you ever consider making a movie in which you don't dance?

MR. ASTAIRE: No, no. I don't think I'd do that. I think if I did so, the people would simply say, "What's the matter with him?"

MURROW: Fred, when you're not working, that is at the studio and at the track, what do you do with your spare time?

MR. ASTAIRE: You mean hobbies---

MR. MURROW: Yes.

MR. ASTAIRE: ---and that kind of thing?

MURROW: Um, hm.

MR. ASTAIRE: Oh, I like to play a little golf when I'm playing well. I hate it when I'm not playing well.

MURROW: So do I.

MR. ASTAIRE: I haven't played lately, but anyway, I like to play the piano and write songs and I make records. This is a hobby? Am I kidding? No, I mean, I make records for the great Norman Grant, and, well, you know, Norman is a great record man - and, well, I like that and I like the beep records now-a-days. I like the jazz. I like to play them. I like to fool around with them. I find them very relaxing. Rock and

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roll in some of its forms is great, and, of course, some of it is sick and I don't like some of the sick music we hear, but somebody likes it so I guess it's worthwhile putting it out. I like to relax - let me show you what I mean. We'll just go in here a minute. Some people - well, they may not quite understand what I mean, but this, for instance. Now, this is my bedroom, and---

MURROW: Yes?

MR. ASTAIRE: ---my bed is usually right there. We had to take it out to make room for you, Ed. Now over here---

MURROW: Do you always keep drums in the bedroom?

MR. ASTAIRE: Now how did they get here? Well, this is my relaxing corner, you see, and I can't relax without them. As a matter of fact, I relax much better with them than I do sleeping in bed, if you want to know the truth.

MURROW: Well, are you in a relaxing mood right now? Why don't you relax a little for us?

MR. ASTAIRE: You mean you want me to play them?

MURROW: Sure, why not?

MR. ASTAIRE: Well, if you insist. Let me see. All right, I just happen to have a record of Benny Goodman's on here. All I have to do is hit the right spot and it's - remember, I don't know what I'm doing when I do this. I just bang

away and make a lot of noise. I just hit everything in sight. Sometimes it isn't too bad and sometimes it's worse, but anyway.

MURROW: Did you hit it?

MR. ASTAIRE: [Plays drums.] Hit the right spot. How am I doing? Yeah. Too long.

MURROW: No, no.

MR. ASTAIRE: Well!

MURROW: Wonderful!

MR. ASTAIRE: Yes, sir!

MURROW: Maybe we can get you some steady work as a drummer on television, or aren't you interested in television?

MR. ASTAIRE: Poor television! Am I interested in television?

MURROW: Yes.

MR. ASTAIRE: You mean to work on it?

MURROW: Um, hm.

MR. ASTAIRE: Oh, well, I'm afraid I haven't time to work on it. When I make these pictures they take a lot of my time, Ed. I think it's great but I can't do it now.

MURROW: I can certainly understand how those drums relax you. You know, if you hit a golf ball with as much accuracy as you hit those drums, I'd hate to play with you.

MR. ASTAIRE: Oh, thanks very much. Thanks. I missed

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MURROW: Thank you very much, indeed, Fred Astaire, for letting us come out and visit you tonight.

MR. ASTAIRE: Thank you very, very much, Ed. I enjoyed it ever so much.

MURROW: It was a great pleasure, indeed. Good night.

MR. ASTAIRE: Good night.

MURROW: Good night. We'll be back in a moment.

[Commercial]

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(Commercial)

PERSON TO PERSON with EDWARD R. MURROW
Guests: Barbara and Andy Griffith
Ann and Thomas Fogarty
Friday, June 14, 1957 - 10:30 P.M., EDT.

MURROW: Good evening. I'm Ed Murrow. The name of the program is Person to Person. Tonight we'll be visiting with Mr. and Mrs. Andy Griffith. He's the actor. And with Mr. and Mrs. Tom Fogarty. She's the fashion designer. We'll be ready to go in exactly 30 seconds.

[Commercial]

MURROW: Four years ago Mr. and Mrs. Andy Griffith were performing in "The Lost Colony", an historical pageant in their native North Carolina. Today at the age of 31, Andy Griffith can look back on one career, that of school teaching, and he finds himself in the middle of a few others. Two years ago he was the star of the Broadway hit "No Time for Sergeants" and only recently he received glowing comments from movie critics for his portrayal of a cruel, power-mad, dangerous television performer in the movie, "A Face in The Crowd".

Andy Griffith has other credits. His career started

in the choir of the Grace Moravian Church in Mt. Airy. He studied music at the University of North Carolina, and with Mrs. Griffith, he played before just about every Kiwanis, Rotary and Lions Club in the Carolinas.

Andy and Barbara Griffith have called an apartment in this New York East Side building their home for, oh, something like a year now, although they've rarely been in it. They've been busy making movies on location and in Hollywood.

Evening, Barbara.

MRS. GRIFFITH: Good evening, Ed.

MURROW: Hello, Andy.

MR. GRIFFITH: How are you, sir?

MURROW: I've been reading about you two traveling in a dozen different parts of the country recently.

MR. GRIFFITH: Well, we have been around pretty good, tryin' to make a little piddlin' livin' to carry on. Actually what we are is migratory laborers.

MURROW: Well, Andy, as one "tar heel" to another, when do you expect to go home again?

MR. GRIFFITH: Well, you do come from North Carolina, don't you!

MURROW: I sure do!

MR. GRIFFITH: We hope to go home pretty soon. We

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bought a house down on Roanoke Island, Manteo, North Carolina. Have you ever been down there?

MURROW: No, I haven't.

MR. GRIFFITH: Go along with us.

MURROW: I'd like to. Barbara?

MRS. GRIFFITH: Yes.

MURROW: Do both of you have lots of relatives in North Carolina?

MRS. GRIFFITH: Oh, I should say we do, Ed. I sort of think that I have Andy beat on that just a little bit.

MR. GRIFFITH: Yes, she's got kin people in Wilson, Lukarmer and all around. I just went out on a 17-city tour in connection with a motion picture - the one "Face in The Crowd" -

MURROW: Yeah.

MR. GRIFFITH: AndI want to tell you the truth. I never went in one town that one of us didn't have a cousin to call me up. "Hello. I know Bobby, she's my cousin."

MURROW: At least "kissin' cousins", huh?

MR. GRIFFITH: That's right.

MURROW: Andy, it must have been a lot of fun touring familiar territory as a Broadway and movie star after your previous experiences with the Griffith Act, wasn't it?

MR. GRIFFITH: Well, it was. The first time we en-

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MR. GRIFFITH: That's right.

MURROW: Andy, it must have been a lot of fun meeting familiar territory as a Broadway and movie star with your previous experiences with the Griffith Act, wasn't it?

MR. GRIFFITH: Well, it was. The first

joyed it very much. We'd get in our little old car and we'd drive around and do our little shows and come on back home. But this time it was different. I'll tell you, there's no group of people anywhere that'll give you the acceptance, and the love and appreciation, if they approve of you, like Southerners will. Let me show you some trophies that I got.

MURROW: Good.

MR. GRIFFITH: You see, I was out, just like I was tellin' you, on this promotion tour for this picture, "Face in The Crowd - me and [unintelligible] and Elia Kazan and some of us put on, and I did some benefits and things, and I got plaques and things. I became a citizen of Nashville, Tennessee. The mayor told me to come back and vote and vote often. And I became a good will ambassador for the governor. It was a great thrill for me. He proclaimed the 31st of May "Andy Griffith Day" in the state, and we did a benefit for the retarded children. And then I went from Mt. Airy - Mt. Airy, that's my home town, that's where I'm from - and they gave me this big key there and had a big parade, and I looked out and my grandmother was on the street, and all like that. It was a great thrill. And they gave me this key - Andy Griffith - "Andy Griffith Day - June 1st - Mt. Airy".

MURROW: What's the other key?

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MURROW: What's the other key?

MR. GRIFFITH: Well, I got that one from Buffalo, New York here. But this one here I'll always cherish. I never will forget it. One time a long time ago I was workin' in Atlanta, Georgia and they wanted me to come down to Albany and put on this show with some hillbillies, and so we went on down there in some old second-hand cars, and we had two blowouts on the way. And the mayor was supposed to give me the key to the city when I got there.

MURROW: Yes?

MR. GRIFFITH: And when I got there, I was late like I say, and he had given it to a disc jockey. He got tired of waitin' and he said, "Here, you give it to him." And we had a parade with police and sirens, balloons and girls, and not a soul on the street. Not a soul did show that afternoon. There were 25 people in the audience. The show that night, 75. I said, "Listen, don't pay me, I'm too embarrassed."

MURROW: Things were pickin' up, huh?

MR. GRIFFITH: That's right.

MURROW: Barbara?

MRS. GRIFFITH: Yes.

MURROW: I know you used to sing and dance and act. Are you doing anything of that sort now?

MRS. GRIFFITH: Well, not right now, Ed. I guess one

MR. GRIFFITH: Well, I got that one from Buffalo, New York here. But this one here I'll always cherish. I never will forget it. One time a long time ago I was workin' in Atlanta, Georgia and they wanted me to come down to Albany and put on this show with some billbillies, and so we went on down there in some old second-hand cars, and we had two blowouts on the way. And the mayor was supposed to give me the key to the city when I got there.

MURROW: Yes?

MR. GRIFFITH: And when I got there, I was late I don't say, and he had given it to a dime judge. We got there and waitin' and he said, "Here, you give it to him." And we had a parade with police and sirens, balloons and girls, and got a real on the street. Not a soul did show that afternoon. There were 75 people in the audience. The show that night, 75. I said, "Listen, don't pay me. I'm too embarrassed."

MURROW: Things were slackin' up, huh?

MR. GRIFFITH: That's right.

MURROW: Bandwagon?

MR. GRIFFITH: Yes.

MURROW: I know you used to sing and dance and do

Are you doing anything of that sort now?

MR. GRIFFITH: Well, not right now, Ed.

career in the family is enough. However, I would like to.

MR. GRIFFITH: I hope, to tell you the truth, Ed - I hope some of these times - Barbara is a good actress and singer and---

MRS. GRIFFITH: Oh!

MR. GRIFFITH: Well, I mean it.

MRS. GRIFFITH: Thank you.

MR. GRIFFITH: ---one of these times I want us to do a movie or play or something like that together.

MURROW: Well, I'm sure you will. Barbara, just how did you two meet?

MRS. GRIFFITH: Well, we met at the University of North Carolina. I had gone there for graduate work in drama, and they were doing Beheiden's Seasons and they needed a soprano. So I went in all full of spirit and Andy was standing behind a baby grand piano, and I shook hands - I shook hands with Andy, and I don't know, something sort of happened. So then I sang my little audition, and it just so happened that Andy had waited out in the foyer. So I thought, well, I've got to say something, so I asked him for a match, believe it or not.

MR. GRIFFITH: She said, "Pardon me, have you got a match?" Clever, you know.

MURROW: So that's how it started.

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MR. GRIFFITH: ---one of these times I want us to do a movie or play or something like that together.

MARROW: Well, I'm sure you will. Barbara, just how did you two meet?

MRS. GRIFFITH: Well, we met at the University of North Carolina. I had gone there for graduate work in drama, and they were doing Sebolden's seasons and they needed a soprano. I went in all full of spirit and Andy was standing behind a big grand piano, and I almost hands - I almost hands with Andy, I don't know, something sort of happened. So then Andy got a little audition, and it just so happened that Andy had work out in the foyer. So I thought, well, I've got to say some lines so I asked him for a match, believe it or not.

MR. GRIFFITH: She said, "Pardon me, have you got a match?" Clever, you know.

MARROW: So that's how it started.

MR. GRIFFITH: Yes.

MRS. GRIFFITH: That's how it started.

MURROW: Andy, tell me this. Just what did the two of you do when youplayed before civic groups in the Carolinas? What kind of an act was it?

MR. GRIFFITH: You know, Ed, it was a good act, I think. I used to do monologues. I did a thing on football, Hamlet, Romeo and Juliet, and things like that. And Barbara used to sing. And then sometimes I'd play the guitar and sing some folk tunes. I'm no expert guitar player but I'd try, and she'd dance to 'em, and sometimes she'd sing songs herself and I'd play for her. It was about a 45-minute show.

MURROW: Well, would you try a song for us now or have you forgotten them all?

MR. GRIFFITH: We've forgotten most of 'em. We'll try well, I'll tell you what, if you'll bear with us, and we get "messed" up and start all over again.

MURROW: Yes. Fair enough.

MR. GRIFFITH: We'll do one verse of the Riddle Song. All right, we'll try one.

MURROW: With the "gitar" huh?

MR. GRIFFITH: That's right. Let me tell you, though, about this guitar before we start. Let me show it to you. It's

MR. GRIFFITH: Yes.

MRS. GRIFFITH: That's how it started.

MURROW: Andy, tell me this. Just what did the 'we' do when you popped before civic groups in the Carolinas? What kind of an act was it?

MR. GRIFFITH: You know, Ed, it was a good act. I think. I used to do monologues. I did a thing on football, Hamlet, Romeo and Juliet, and things like that. And barbers used to sing. And then sometimes I'd play the guitar and sing some folk songs. I'm no expert guitar player but I'm try, and she'd dance to 'em, and sometimes she'd sing songs herself and I'd play for her. It was about a 45-minute show.

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MR. GRIFFITH: We've forgotten most of 'em. We'll try. Well, I'll tell you what, if you'll bear with us, and we'll "moseed" up and start all over again.

MURROW: Yes. Make enough.

MR. GRIFFITH: We'll do one verse of the Andy song. All right, we'll try one.

MURROW: With the "glass" lady?

MR. GRIFFITH: That's right. Let me tell you, this is about this guitar before we start. Let me show it to you.

ugly, ain't it?

MURROW: It ain't pretty, is it!

MR. GRIFFITH: This is a prop guitar. It's actually a good instrument. This is the way they painted it up like this for "The Face in The Crowd" called "Mama Guitar" and all. Plays pretty good. All right.

MRS. GRIFFITH: "I gave my love a cherry without a stone. I gave my love a chicken without a bone. I told my love a story without an end. I gave my love a baby with no cryin'"

MURROW: Thank you.

MR. GRIFFITH: That just goes on and on.

MURROW: Thank you very much, Barbara.

MRS. GRIFFITH: Thank you.

MURROW: Andy, you did a spell of teaching at one time, didn't you.

MR. GRIFFITH: I ever more did! For three years I was a teacher; not too good, though. I don't know how to just sit down and talk about one thing. And then, too, I like to smoke, Ed. And I understand you do, too.

MURROW: That's a bad habit, isn't it?

MR. GRIFFITH: Well, I used to set in there and come time for the end of class, the bell would ring and I'd beat the students out. Yes, sir, I had about four places I could smoke.

ugly, ain't it?

MURROW: It ain't pretty, is it!

MR. GRIFFITH: This is a pro guitar. It's actually a good instrument. This is the way they painted it up like this for "The Face in The Crowd" called "Mean Guitar" and all. Plays pretty good. All right.

MRS. GRIFFITH: "I gave my love a cherry without a stone. I gave my love a chicken without a bone. I sold my love a story without an end. I gave my love a baby with no crying."

MURROW: Thank you.

MR. GRIFFITH: That just goes on and on.

MURROW: Thank you very much, Barbara.

MRS. GRIFFITH: Thank you.

MURROW: Andy, you did a spell of teaching at one time, didn't you.

MR. GRIFFITH: I ever more did! For three years I was a teacher; not too good, though. I don't know how to just sit down and talk about one thing. And then, too, I like to eat. And I understand you do, too.

MURROW: That's a bad habit, isn't it.

MR. GRIFFITH: Well, I used to eat in there and I'd like for the end of class, the bell would ring and I'd have to stagger out. Yes, sir. I had about four classes I'd have

MURROW: Well, how did the teacher become the performer?

MR. GRIFFITH: Well, we just quit one spring, and just like I say, I smoked and all and they wanted to get rid of me anyhow. And we just quit and wrote up some material and left for these civic clubs and borrowed $1000 and started out.

MURROW: Barbara, it must have been a major family decision when you two decided to just hit the road and Andy gave up his teaching career, wasn't it?

MRS. GRIFFITH: Well, it was, Ed. In fact, I really think our families thought we were slightly crazy. What do you think, Andy?

MR. GRIFFITH: Well, no, it wasn't too bad. I never have. Somethin' always seems to take care of you if you'll just "bullhead" forward.

MURROW: Well, speaking of that, you've come a long way in a very few years, but you must have had some disappointments, didn't you?

MR. GRIFFITH: Yeah. To be fair with you, you always do in the entertainment business, and I reckon the first disappointment I ever had was we had just come up from South. It was then January, I believe it was - February of 1954 - and we went to work down here at the Blue Angel. That's a good spot to work

if you know what you're doin'.

MURROW: That helps, doesn't it!

MR. GRIFFITH: I had no idea what I was doin', and I got down and I was what you might say "bombed" - I laid an egg, "flopped" and I 'fluffed" it. I was pretty unhappy about it and upset, and I closed on Wednesday, and the next night - Thursday night - I learned my very first lesson about entertaining. I went back down there just to watch the new show and I saw a young fellow named Burl Ives. Do you know him?

MURROW: Yeah, I know him.

MR. GRIFFITH: Well, he worked there and he walked out on the stage. The audience was kind of cold - neither here nor there - and he just got his guitar and started singing and lookin' 'em right in the eye - smilin' at 'em and singin' - and pretty soon they began to look back at him, and if a performer can do that, he can just get up and say anything and do anything and it'll go over.

MURROW: Well, Andy, that's the past. What about the future? What do you want to do next?

MR. GRIFFITH: Well, I hope to work with Kazan again, and I hope to work with Mervyn LeRoy again. In fact, I owe Warner a couple of pictures and Kazan a couple of pictures. But after that, as a matter of fact, we already have started our own

if you know what you're doin'.

MURROW: That helps, doesn't it?

MR. GRIFFITH: I had no idea what I was doin', and I got down and I was what you might say "bombed" - I laid an egg, "flopped" and I "flafled" it. I was pretty unhappy about it and upset, and I closed on Wednesday, and the next night - three-day night - I learned my very first lesson about entertaining. I went back down there just to watch the new show and I saw a young fellow named Earl Lyons. Do you know him?

MURROW: Yeah, I know him.

MR. GRIFFITH: Well, he worked there and he walked out on the stage. The audience was kind of cold - neither here nor there - and he just got his guitar and started singing and lookin' 'em right in the eye - sittin' at 'em and singin' - and pretty soon they began to look back at him, and if a performer can do that, he can just get up and say anything and do any thing and it'll go over.

MURROW: Well, Andy, that's the past. What about the future? What do you want to do next?

MR. GRIFFITH: Well, I hope to work with Aaron Copland and I hope to work with Sergeyn Lenoy again. To tell you the truth, I saw a couple of pictures and found a reason to do them after that, as a matter of fact, we already have a [illegible]

production company called Manteo Enterprises. Everybody's doin' that now and we thought we'd go ahead and produce our own stuff, too.

MURROW: Well, Andy, aside from the fact that your new home is at Manteo in North Carolina, what do you like about it?

MR. GRIFFITH: Well, I'll tell you the truth, and I think just to say I like it a whole lot covers it. Barbara, she likes it. I tell you, we have space down there, and, now you can't claim that up here.

MURROW: No, that's right.

MR. GRIFFITH: And the people. They're the greatest people in this world. Like one time I was goin' to buy a boat. I got boat crazy. I only had four days in Manteo, and a boy named Tommy Daniels says, "Andy, don't buy a boat right now. Use mine." And they're all like that.

MURROW: Andy, how much of your success do you contribute to luck and how much to talent?

MR. GRIFFITH: I tell you the truth. You've got to have some ability when you're given the ball to carry, but coincidence, being there at the right time is the main thing just to get a start. Now, like Mack Harmon wrote this book and it happened to be right at the time I was ready to come up here and try a little audition for television work. You know, "No Time

for Sergeants" and it happened that they were doing a Broadway show of it after that, and just by luck a friend of mine was in "The Cat on The Hot Tin Roof" when Kazan got to talkin' about "The Face in The Crowd" and Bob Armstrong's his name, and he says, "Well, Andy can do that." Just freak coincidence and being there at the right time.

MURROW: Very simple, isn't it.

MR. GRIFFITH: Yeah.

MURROW: Andy, thank you very much. Barbara, thank you for letting us come and visit you.

MRS. GRIFFITH: We enjoyed it very much, Ed.

MR. GRIFFITH: Thank you very much.

MURROW: It was very pleasant indeed. Good night.

MRS. GRIFFITH: Good night.

MR. GRIFFITH: We'll see you.

MURROW: See you soon; right.

MR. GRIFFITH: Right.

MURROW: Good night.

In just a moment we'll take you for a visit with Ann Fogarty, fashion designer, and her husband.

[Commercial]

MURROW: In the field of women's fashions, Ann Fogarty is a fairly new name but one of the big ones. Though she's been

designing clothes for less than 10 years, Ann Fogarty has already left her mark on what women wear, in addition to strongly influencing other designers in following her trend toward what is known I think as the "full silhouette". It's Mrs. Ann Fogarty, by the way. She's married to Thomas E. Fogarty, Jr., who is an artist and a teacher.

Mr. and Mrs. Fogarty live in this apartment house on the East Side in Mid-Manhattan. They've been city dwellers for most of the 16 years they've been married.

Evening, Ann.

MRS. FOGARTY: Good evening, Ed.

MURROW: Good evening, Tom.

MR. FOGARTY: How are you, Ed?

MURROW: I suppose that conversation in your home naturally centers about fashion and about art. Which gets talked about more?

MRS. FOGARTY: Oh, I'd say art.

MR. FOGARTY: Oh, I'd say fashion.

MURROW: Well, ladies first, I guess. Ann, let's talk fashion. Did you always have your heart set on designing clothes or is this something that you just happened to fall into?

MRS. FOGARTY: Well, I don't think anybody happens to fall into fashion, Ed. Actually, from the very first moment

designing clothes for less than 10 years. Ann Fogarty has already left her mark on what women wear. In addition to strongly influencing other designers in following her trend toward what I think as the "full silhouette". It's Mrs. Ann Fogarty, by the way. She's married to Thomas K. Fogarty, Jr., who is an artist and a teacher.

Mr. and Mrs. Fogarty live in this apartment home on the East Side in Mid-Manhattan. They've been city dwellers for most of the 10 years they've been married.

Evening, Ann.

MRS. FOGARTY: Good evening, Ed.

MURROW: Good evening, Tom.

MR. FOGARTY: How are you, Ed?

MURROW: I suppose that conversation in your home naturally centers about fashion and about art. What else is on about more?

MRS. FOGARTY: Oh, it's my work.

MR. FOGARTY: Oh, I'm my director.

MURROW: Well, ladies first. I guess. Ann, how did you fashion. Did you always have your heart set on designing or is this something that you just happened to fall into?

MRS. FOGARTY: Well, I don't think anybody just falls into fashion, Ed. Actually, from the very little girl

that I can remember, I wanted to be an actress,and I came to New York with that in mind, and, of course, like everyone else, I too had to eat, and I got a job as a model. And the moment I started wearing clothes, I knew then that what I really wanted to be was a designer. And, of course, going very quickly from modeling to writing fashion publicity, and, finally, a designer, here I am.

MURROW: Do you ever regret that you didn't stick to acting?

MRS. FOGARTY: Oh, not one bit. I think you might be interested in my one experience. I think the very first dress that I had in a fashinn show was being shown at the Astor Hotel, and as I was walking up Broadway - late, of course, as usual - a man stopped me and he said, "Say, Miss, come up to my office. You're just the type I'm looking for." And I stood up with all my 5'5" and said, "Sir, you're too late!"

MURROW: Tom, did you take such an indirect route in becoming an artist?

MR. FOGARTY: No, Ed. My family were, or are, very talented, and I happened to be in the middle of it, naturally, being the kid brother in the family. So when my father, of course, who was a famous artist, and my brother a composer, my mother took up sculping, so I had to take up the brush for self pro-

tection.

MURROW: Well, Ann, since both of you are creative and artistic, furnishing your apartment must have been real run, wasn't it?

MRS. FOGARTY: Well, it's nice of you to say furnishing it, because I've got very, very slow - I've gone very, very slow on that. As a matter of fact, I think that the architecture around here is more finished. You know, Ed, if I weren't a designer, I think I'd be an architect because when I walk into a room, I mentally tear down walls and build them up, and this is a brick wall which we actually have built. It's 22 feet high and it stretches two-thirds across the living room up into the dining gallery.

MURROW: Do you use a rope to get up there or something?

MRS. FOGARTY: Well, not as a general rule. As a matter of fact, I use the stairs. I'd love to show you the way. Don't let this hall disturb you. It's very bare but it came that way and I actually had nothing to do with that architecturally until we get to the top of the stairs.

MURROW: Yes?

MRS. FOGARTY: There was a large pillar right at the top, you see, at the turn of the bannister, and that actually

has all the electrical equipment, and, of course, I had to have that, much to the expense and horror of my husband, but there it went.

MURROW: That's a most unusual apartment you have, Ann. How did you happen to come across it?

MRS. FOGARTY: That's another odd story. Would you believe it, but this apartment is one of the first places at which I spent one of my first New York parties, and I was so fascinated by it. Tommy was in the Army at the time, and I had met some mutual friends here, and we tried to reach him at camp. It was rather hard, I must say, but we didn't reach him among 60,000 other soldiers, but I was home that evening and remember writing at the end of the letter, "If only one day I could have an apartment like that."

MURROW: And so now you're having parties of your own here. Incidentally, Ann, what rooms are off the balcony there?

MRS. FOGARTY: Behind that screen there is the kitchen and the maid's room, and you're right in the dining room, Ed.

MURROW: Lovely!

MRS. FOGARTY: And here is one of my latest acquisitions. You know, I try to keep sort of a Portugese-Spanish feeling in the apartment, keeping it very bare, and this, although it is French Provincial, has sort of a Portugese base.

has all the electrical equipment, and, of course, I had to have that, much to the expense and horror of my husband, but there it went.

MURROW: That's a most unusual apartment you have.

Ann. How did you happen to come across it?

MRS. RODGERTY: That's another odd story. Would you believe it, but this apartment is one of the first places at which I spent one of my first New York parties, and I was so fascinated by it. Tommy was in the Army at the time, and I had met some mutual friends here, and we tried to reach him at camp. It was rather hard, I must say, but we didn't reach him among 60,000 other soldiers, but I was home that evening and remember writing at the end of the letter, "If only one day I could have an apartment like that."

MURROW: And so now you're having parties on your own here. Incidentally, Ann, what rooms are all the doors in back?

MRS. RODGERTY: Behind that screen there is the kitchen and the maid's room, and you'd probably in the dining room.

MURROW: Lovely!

MRS. RODGERTY: Ann Sure is one of my latest acquisitions. You know, I try to keep sort of a Portuguese atmosphere feeling in the apartment, keeping it very bare, and even though it is French Provincial, but sort of a Portuguese

I'm terribly proud of this. It seats a lot of people. We don't have to eat around the card table anymore. And I'm awfully proud of this, too, may I say, Ed. This is my most recent award, if I may boast a little---

MURROW: Do.

MRS. FOGARTY: I've had seven in my career, and this is my seventh. It is a large bowl and I've used it every single day. The National Cotton Council Award of 1957.

MURROW: Congratulations, even though belatedly, Ann. With an artist in the family, I rather expected the walls to be covered with paintings.

MRS. FOGARTY: You're not the only one, Ed. A lot of people think it's rather strange that we don't seem to have one single painting hanging, but paintings are so transient in this family, I think we'd have a hard time covering the holes. I never know from one day to the next just exactly what painting is going to be downstairs or upstairs, and as a matter of fact, there are a few paintings that just arrived from the Galleries today, and I hope maybe Tom will show them to you.

MURROW: Good. Give him a shout will you?

MRS. FOGARTY: Tommy, would you show a few paintings?

MR. FOGARTY: Certainly. I've been spending a little time by the sea, Ed. So in the last few months I've been ex-

perimenting with some marines, and this is one of them. It's done mostly in blues and whites with a little touch of red - that little pepper touch. And I've been having quite a lot of fun experimenting with this particular theme. The other one over here is a study of a girl's head. This particular theme is built on the depth of the darkness of the eyes being the darkest dark in the picture, and then the rest of it is blended into a sort of a mood, very light sort of pastelic quality.

MURROW: Oh, yes.

MR. FOGARTY: That's another one of my experiments.

MURROW: Did you ever do a portrait of Ann?

MR. FOGARTY: Well, yes, I've done several of them but I was never able to complete them because she's such a "squirmy" little girl. She doesn't sit still long enough, and the one time that I thought I would have one completed, she crossed me up by getting a deep sun tan just as I was about to finish it.

MURROW: Well, at least it wasn't the problem of not having the right dress to wear.

MR. FOGARTY: That's right.

MURROW: Ann, I suppose that in addition to tearing down walls and so forth, that you must have an extensive wardrobe, don't you?

MRS. FOGARTY: Yes, I must admit I have because I like

experimenting with some marines, and this is one of them. It's done mostly in blues and whites with a little touch of red - that little pepper touch. And I've been having quite a lot of fun experimenting with this particular theme. The other one over here is a study of a girl's head. This particular theme is built on the depth of the darkness of the eyes being the darkest dark in the picture, and then the rest of it is blended into a sort of a mood, very light sort of pastels quality.

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MURROW: Well, at least it wasn't the problem of having the right dress to wear.

MR. FOGARTY: That's right.

MURROW: And, I suppose that in addition to being a lover walls and so forth, that you must have an extremely warm tube, don't you?

MRS. FOGARTY: Yes, I must admit I have heating

wearing clothes almost as much as I like designing them, and, of course, in this construction work, I thought about how I was going to house my wardrobe and I think that's rather interesting, too, if you'd like to see it.

MURROW: Yes. What's the newest thing in your wardrobe?

MRS. FOGARTY: Well, we have something that's very new. It just came out in Lord & Taylor's windows this morning. These are some new cotton jerseys and I'd like to show them to you. This is what I call a travel dress. You know, this is actually the old T shirt fabric made on the whole, I should say, a little better as it were. However, these are almost green color tones. Beiges, browns, and white, and it's a dress that I hope to try out on a trip to East Hampton tomorrow, my travel dress. And this is a party dress.

MURROW: Now what's that made of?

MRS. FOGARTY: That is the same T shirt cotton jersey in very, very bright tones. I really wish it were color because it's a wonderful shade of pink going into shocking pink - a real party dress and packable. Of course, now that I can go to East Hampton, I have to think of all the problems other commuters have. And may I tell you, too, Ed, that I think that what you wear where is just as important as what you wear, and I've even gone

wearing clothes almost as much as I like designing them, and, of course, in this construction work, I thought about how I was going to house my wardrobe and I think that's rather interesting, too, if you'd like to see it.

MERROW: Yes. What's the newest thing in your wardrobe?

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MERROW: How what's that made of?

MRS. POGARTY: That is the same T shirt cotton jersey in very, very bright tones. I really wish it were color fast, like a wonderful shade of pink going into absolutely - a real party dress and washable. Of course, now that I can do it myself, I have to think of all the problems other people have. And may I tell you, too, sir, that I think that what you wear is just as important as what you wear, and life is so

into designing things for certain occasions such as designing coveralls for washing dishes and doing housework. Bright red denim.

MURROW: Denim? Just old-fashioned denim?

MRS. FOGARTY: Well, it's a little lighter weight denim than the old fashioned denim because we housewives like to keep cool too.

MURROW: And it's bright red.

MRS. FOGARTY: Bright, bright red. So no one can miss you or trip over you.

MURROW: Very practical when you have to clean up the living room after a party, I suppose.

MRS. FOGARTY: Yes, and I'd better go in to see what my husband and you and my dog, Peppy old poodle are up to right now.

MURROW: Well, denim never seems to go out of style, does it?

MRS. FOGARTY: No. I guess it really hasn't. I think most of my experience mainly in my childhood has been dungarees, but since I've grown up I've used quite a lot of denim, and I've used it to design town dresses and even evening clothes.

MURROW: Well, I don't want to start a family argu-

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MURROW: Denim? Just old-fashioned denim?

MRS. PODGAETZ: Well, it's a little lighter weight denim than the old fashioned denim because we have wires like to keep cool too.

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MRS. PODGAETZ: Yes, and I'd better go in to see what my husband and you and my dog, Peppy old doggie are up to right now.

MURROW: Well, again never seems to go out of style, does it?

MRS. PODGAETZ: No. I guess it really means a lot. Think part of my exhilaration mainly in my childhood has been disagreeable, but since I've grown up I've used quite a lot of denim, and I've used it to design some dresses and my kitchen.

MURROW: Well, I don't want to start a [illegible]

ment, this has been a very pleasant visit, but tell me something before we leave. Who walks the dog in the Fogarty household?

MR. FOGARTY: Ed, the dog walks me.

MRS. FOGARTY: Well, the dog may walk him but we both have a lot of fun with him. You know, he's quite a dog and we have lots of fun playing with him and doing tricks---

MURROW: Tricks? What sort of tricks?

MRS. FOGARTY: Would you really like to see?

MURROW: I certainly would.

MRS. FOGARTY: Well, I hope he'll really perform. You know, like a child, you never can tell. Peppy, would you like to do your tricks? Come on. Dance, dance, dance as a doggie. Dance, dance, dance as a doggie. That's a good dog. And now, Peppy, will you sneeze? Oh, that's a good one. Now, Peppy, Peppy, are you going to roll over? Roll over. Roll over. That's fine.

MURROW: Oh, you're bribing him. What are you giving him? Liver?

MRS. FOGARTY: Liver, of course. That's his main diet. No, I didn't ask you please. Just sit and give me your paw. Give me another - no - give me this paw. Give me that paw. Oh, that's fine.

MURROW: He's ambidextrous.

MRS. FOGARTY: And now, Ed, this really proves that he is a designer's dog. He begs on the bias. Sit. Sit. Beg, Peppy, come on. Sit. Beg. That's it. That's a good dog. Now, will you roll over once more? That's a fine dog. Roll over. That's a good dog. That's just fine.

MURROW: Thank you very much, Peppy. Ann, that dress you have on. How would you describe that?

MRS. FOGARTY: Oh, this is my very best at home dress. This is a very special occasion, you know.

MURROW: What's it made of?

MRS. FOGARTY: It's a very sheer wool striped with cotton and lurex.

MURROW: Tom, what kind of dress do you most like to see Ann wear?

MR. FOGARTY: Well, I'm afraid I'm a little biased, Ed. I like to see her in a Fogarty.

MURROW: Ann, you design other things besides dresses, don't you?

MRS. FOGARTY: Well, yes, occasionally. I really shouldn't say occasionally. I do design other things. I design shoes, jewelry, hats. In other words, I try to design the complete look as it were.

MURROW: He's ambidextrous.

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MURROW: Thank you very much, Peppy. Now, what cross you have on. How would you describe that?

MRS. FODGETY: Oh, this is my very best at cross dress. This is a very special occasion, you know.

MURROW: What's it made of?

MRS. FODGETY: It's a very sheer wool with rhinestone action and lace.

MURROW: Lace, what kind of cross do you have this one and wear?

MRS. FODGETY: Well, I'm afraid I'm a little old-fashioned. I like to see her in a Peppy.

MURROW: Now, you designer-dog shows which is better, don't you?

MRS. FODGETY: Well, yes, personally. Shelley's dog, personally. I'm design owner either. I don't choose, Jewelry, here. In other words, I try to make it look as it were.

MURROW: Well, now what's over the horizon - things to come? What will be in style next year, for example?

MRS. FOGARTY: Well, Ed, I hate to say because, really, I'm not a soothsayer; I'm just a designer. I hate to predict.

MURROW: Not even one small prediction?

MRS. FOGARTY: No. I just hope there'll be a lot of Fogarty's.

MURROW: I'm sure there will. Where do you two go when you want to get away from it all?

MR. FOGARTY: Well, we have a very nice place in East Hampton - a little cottage that's very near the sea, and we hope to get down there quite often.

MURROW: Well, I hope you get some time there this summer. Thank you very much, Ann, and Tom Fogarty, for letting us come. Good night.

MR. FOGARTY: Good night.

MRS. FOGARTY: Thank you.

MURROW: Good night. We'll be back in a moment.

PERSON TO PERSON with MRS. EDWARD R. MURROW
Guests: Mr. & Mrs. Burgess Meredith
Herbert L. Block
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The name of the program is Person to Person, and tonight we will be visiting first with actor Burgess Meredith and his family in Mt. Ivy, New York, and then we'll move on to the Washington, D. C. apartment of political cartoonist Herbert L. Block.

We will be ready to go in exactly 30 seconds.

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Burgess Meredith, his wife and two small children live in this house in Mt. Ivy, New York. It is in Rockland County about 35 miles from New York City, and four miles away from High Tor, the fabled mountain by the Hudson River.

Good evening, Mr. Meredith.

MR. MEREDITH: Good evening, Mrs. Murrow.

MRS. MURROW: From here it looks as though you have a most interesting and unusual house.

MR. MEREDITH: It is unusual. It goes that way about - oh, about 200 feet, and this is the tower here which is more recently built. Our bedroom is right behind us - my wife's and my bedroom - and below is my studio, and on the very bottom is the children's quarters.

MRS. MURROW: Ah, hah. I remember seeing you, Mr. Meredith, in a play called "High Tor". Is there any connection between the play and living where you do?

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MR. MEREDITH: And living where I do?

MRS. MURROW: Yes.

MR. MEREDITH: I will tell you that right over there Maxwell Anderson lives, and he wrote the three well known plays for me, "Style Wagon", "High Tor" and "Winterset", and High Tor itself, I wish we could see it - you can see the beacons going around there about four miles away - the highest point of the Palisades, and the great High Tor was written about that by Max, about 20 years ago.

MRS. MURROW: Yes, it's getting on now. After a week of working in town, Mr. Meredith, do you still find it fun to play the role of weekend farmer?

MR. MEREDITH: Well, I don't do much farming. I gave that up. I tried it, you know, about a few years of it and my peas began to cost me about 50 cents a piece, and I gave it up. I do have some livestock. Would you like to see it?

MRS. MURROW: We'd love to.

MR. MEREDITH: I am trying to keep them here before they run away. The burro's name is Elly, if you can see it, and the goat's name is Boxis.

MRS. MURROW: Yes, we can see them. I am sure the children have a lot of fun with them.

MR. MEREDITH: Well, I'll ask them, or at least we

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MRS. MURROW: Yes, we can see them. I am sure the children have a lot of fun with them.

MR. MEREDITH: Well, I'll ask them, or at least we

will go inside. This is my little daughter, Tolla.

MRS. MURROW: Good evening, Tolla. How are you tonight?

TOLLA: Fine.

MRS. MURROW: Good.

MR. MEREDITH: You know that we have rather sad news to tell you about her little brother, who is a year older, and we are very proud of Jonathan, and maybe if you ask her, she will tell you what happened to Jonathan.

MRS. MURROW: Tolla, what has happened to Jonathan?

MR. MEREDITH: Tell her, Tolla. Measles.

TOLLA: He has the measles.

MRS. MURROW: Oh, dear, what bad luck. Isn't that too bad. We were hoping to see him tonight. Where did he get them, Tolla?

TOLLA: From me.

MRS. MURROW: Oh, dear. Well, Tolla, I am sure your brother will miss playing with the goat and the donkey, but I am sure you will take good care of him, too, while he is sick. Will you?

TOLLA: Yes.

MRS. MURROW: And how is Jonathan feeling tonight? Is he very ill?

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TOLLA: Yes.

MRS. MURROW: And how is Jonathan feeling tonight? Is he very ill?

MR. MEREDITH: Is he ill?

TOLLA: Not too ill.

MRS. MURROW: Not too ill? Well, I hope he will feel much better tomorrow. Mr. Meredith, what a beautiful little girl.

MR. MEREDITH: Yes, she is nice, and the boy will be sorry that he can't show himself off.

MRS. MURROW: Well, that's all right.

MR. MEREDITH: Maybe you would like to see part of the country here. Would you?

MRS. MURROW: Yes, I would.

MR. MEREDITH: This opens up and then with this telescope you can look over and nearly see Mitch Miller from here.

MRS. MURROW: Ah, hah. The acme of things to look at.

MR. MEREDITH: Yes. But it's quite a wonderful concept for being so close to New York.

MRS. MURROW: Yes.

MR. MEREDITH: And I think that Tolla loves it, too, don't you?

MRS. MURROW: Oh, it's a wonderful place to bring up children, I think, and you probably find this kind of life

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pleasant, too, don't you?

MR. MEREDITH: Yes, I like it. Very lucky country. Right up the street the most successful musical was written right on this property. A little musical called "My Fair Lady". Both Lerner and Lowell lived there. And then a half-mile away my friend, John Patrick, wrote the most successful legitimate show, which is, of course, "The Teahouse of The August Moon". So I'm expecting something to happen here.

This is my studio.

MRS. MURROW: Are these your paintings?

MR. MEREDITH: Well, some of them are. This is mine and that is, but the best ones aren't. I don't paint much here at home. I always find so much to do. I paint better when I go out to study, you know, or something like that. And here's - would you like to see this? I brought it from Japan. This is a Kokomona scroll done in a modern style, and I think they are doing very interesting work, the young Japanese. These Kokomona scrolls are rolled up and only looked at and contemplated from time to time, and they are never, for instance, put one on top of the other like this, but to save time, I thought - I brought them back from Japan. They are very decorative, I think.

MRS. MURROW: They are lovely. When did you start painting yourself, Mr. Meredith?

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MR. MEREDITH: I think about seven or eight years ago in Ireland. There is a kind of wonderful light in Ireland and I got a hankering for it. I'm not very good, but I enjoy it.

MRS. MURROW: We would like very much to see some of your work, if you don't mind.

MR. MEREDITH: Well, that's mine, but if you will come outside in the big studio, I will show you one or two of mine, or at least one of mine. This is one that isn't too bad with the coloring. I don't know what it looks like over the TV.

MRS. MURROW: Well, it is a very strong picture in black and white.

MR. MEREDITH: I would like to show you, rather than mine, I would like to show you a Japanese modern painter here who we are very fond of. We are very fond of this man. You notice that we only show one picture at a time in the whole room here?

MRS. MURROW: Yes.

MR. MEREDITH: And that is the Japanese way. This is one very abstract. Now I will show you an abstract painting to end all abstract paintings if you would like to see it. Now I ask you.

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MRS. MURROW: Don't ask me. What is it?

MR. MEREDITH: You mean the name? It's called white on white. I suppose you can't see anything but white. There. It's got variations.

MRS. MURROW: Well, I can see shadows - yes, variations. The most beautiful white on white I have ever seen.

MR. MEREDITH: Thank you.

MRS. MURROW: How did you become so interested in Japanese art?

MR. MEREDITH: Well, from working in Tokyo last year. I was making a picture there, you know, "Butterfly" - "Joe Butterfly"---

MRS. MURROW: Yes?

MR. MEREDITH: And there I met many of the artists and got interested in their art. Would you like to see a picture of me made up as a Japanese?

MRS. MURROW: Sure. Yes, I should.

MR. MEREDITH: Here it is. It's a role.

MRS. MURROW: I wouldn't have---

MR. MEREDITH: The picture is just opening now. So that's why I'm kind of plugging it.

MRS. MURROW: Well, we'll look forward to it.

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rehearsed my putting on this little happy coat which is used by the firemen in Japan when they're celebrating, and we wear it all around the house like this.

MRS. MURROW: Most attractive. Was Mrs. Meredith in Japan with you?

MR. MEREDITH: Yes, she was, and, incidentally, this is her bar that she had put up when she was dancing, but she doesn't dance anymore. But we still leave this up in memory of the days when she did.

This we call Palanci, but, actually, it is by Alexander Coulton, the great artist, and this enormous mobile which is 15 feet and has been written about many times, is also by Alexander Coulton. If it ever fell it would decapitate you, I think. It's very heavy.

MRS. MURROW: What is it made of?

MR. MEREDITH: It's made of steel, iron, and it has quite a movement there.

I would like you to meet my wife.

MRS. MURROW: I'd love to.

MR. MEREDITH: And this is Kaja. Kaja Meredith.

MRS. MURROW: Good evening, Mrs. Meredith.

MRS. MEREDITH: How do you do.

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MRS. MURROW: Good evening, Mrs. Meredith.

MRS. MEREDITH: How do you do.

MRS. MURROW: Nice to meet you, and what a pretty

name you have.

MRS. MEREDITH: Thank you. It's Scandinavian spelled K A J A.

MRS. MURROW: Oh, good. Mrs. Meredith, we saw where you practice ballet, or should it be where you used to practice ballet? Do you still dance?

MRS. MEREDITH: No, I don't dance at all anymore. I did for a while until Jonathan was born, and then after that I continued studying and then Tolla came along, and, finally, I decided to give it up, and I took up flying as a hobby instead.

MRS. MURROW: How wonderful of you!

MR. MEREDITH: She has her own little plane, by the way.

MRS. MURROW: Oh, I'm thrilled with admiration for anyone who can do that, and I am fascinated by your house, Mrs. Meredith, but I must confess I have become a little lost in the wandering. Could you or would you, if you forgive the word, "pilot" us about?

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MRS. MURROW: Oh, yes, we can see it beautifully.

MRS. MEREDITH: This is the wing you were in a few minutes ago. This is the studio and here we are in this room here now. And this end is the kitchen.

MR. MEREDITH: I was telling you how this all happened. This was originally a chicken coop. This is about 120 feet long and I raised chickens there. So I lost so much money, I decided to change it to an antique shop. I quickly realized that it wasn't big enough for an antique shop, so I built that enormous thing and lost more money. And then I decided the only way to do this was to build more on to it, so I built that big studio where the Coulton was, and then I went nearly bankrupt. Then I moved into the house. And then when I moved into the house, it was time to build the wing.

MRS. MURROW: A wonderful way of solving all your problems.

MR. MEREDITH: It's long. You lose things. It's very hard to find things. You learn to do without things here. They're too far away.

MRS. MURROW: May we see the kitchen?

MRS. MEREDITH: Yes, I would love to show it to you. We practically live in this room. We eat most of our meals in here and when friends come in, we usually sit around here at

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MRS. MURROW: And is cooking another one of your husband's talents or is that strictly your department?

MRS. MEREDITH: Well, we both do it off and on. He's very good. We kind of take turns at cooking.

MRS. MURROW: As you've said, Mr. Meredith, you work up quite an appetite walking from bedroom to kitchen.

MR. MEREDITH: Yes.

MRS. MURROW: Since your house is so spread out, and we do want to ask you, too, before we leave you because I know we're going to have to in just a moment---

MR. MEREDITH: Yes?

MRS. MURROW: ---whether you have done any other work outside of your show business.

MR. MEREDITH: Any other work outside of my show business? I was a kid, you know, and I did all those things like a runner on Wall Street, and sell ties in Macy's. That was a long time ago, but since I started - the theater came. You know, I didn't have the hard time most people had. I got a job almost immediately and since that time I haven't been able to afford to do anything else.

this table and then over here we have an indoor barbecue. But it doesn't work right now. The fire isn't in order, but we really enjoy the kitchen here.

MRS. MURROW: And is cooking another one of your husband's talents or is that strictly your department?

MRS. MEREDITH: Well, we both do it off and on. He's very good. We kind of take turns at cooking.

MRS. MURROW: As you've said, Mr. Meredith, you work up quite an appetite walking from bedroom to kitchen.

MR. MEREDITH: Yes.

MRS. MURROW: Since your house is so spread out, and we do want to ask you, too, before we leave you because I know we're going to have to in just a moment---

MR. MEREDITH: Yes?

MRS. MURROW: ---whether you have done any other work outside of your show business.

MR. MEREDITH: Any other work outside of my show business? I was a kid, you know, and I did all those things like a runner on Wall Street, and sell ties in Macy's. That was a long time ago, but since I started - the disaster came. You know I didn't have the hard time most people had. I got a job almost immediately and since that time I haven't been able to do anything else.

MRS. MURROW: Yes, we all know what a wonderful success you've been in show business and---

MR. MEREDITH: Well, sometimes.

MRS. MURROW: ---and all the other things have led up to it. I am afraid perhaps I have talked too much tonight and now we will have to say good night. And thank you very, very much for letting us come to see you. I hope Jonathan will be much better in the morning.

MR. MEREDITH: I hope so. Thanks.

MRS. MURROW: And will you say good night to Tolla for us?

MR. MEREDITH: Yes, we will. Good night.

MRS. MEREDITH: Good night.

MRS. MURROW: Good night and thank you.

In just a moment we'll take you for a visit with political cartoonist Herbert L. Block in his Washington, D. C. apartment.

[Commercial]

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Mr. Block has been an editorial cartoonist for more than a quarter of a century with time out for three years in the Army during the last war. He used to make his headquarters in his native Chicago, and he worked in Cleveland before he settled down in Washington 11 years ago to work for the WASHINGTON POST in the Hall Syndicate.

In addition to drawing six cartoons a week, Herbert Block is the author of two books for which he used his typewriter in addition to his drawing pencil, and recently he won the National Cartoonists Society award.

Mr. Block, a bachelor, has lived in this house in downtown Washington for the past nine years. His three-room apartment is only four blocks from his drawing board at the POST.

Good evening, Mr. Block.

MR. BLOCK: Hello, Mrs. Murrow.

MRS. MURROW: How is the weather in Washington tonight?

MR. BLOCK: Well, it's warm. When you ask how is the weather in Washington, you mean is it warmer than usual? It is about average, I guess.

MRS. MURROW: And what about the political climate in Washington?

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warm but it keeps on all the year around, oddly enough. Sometimes it cools off a little in the hottest weather when Congress goes home, but there is generally something on the fire - something boiling.

MRS. MURROW: I presume you have already done Herb Block's work for tomorrow's paper?

MR. BLOCK: Yes, I have. I just finished a little while ago.

MRS. MURROW: Would it be too much to ask you if we could have an advance look at it?

MR. BLOCK: Oh, no. I would love to show it to you. Come on in. Before you come in, you might want to look at the garden.

MRS. MURROW: Doesn't it look wonderful.

MR. BLOCK: Some of the neighbors are trying to get a breath of air during this warm Washington day. Hi! Come on. This is not going to be a tour. We are just going right to one cluttered corner here. Now this is the cartoon that I just finished, and I don't know if it's going to be in tomorrow but at least it is the latest one, and it is about the disarmament situation. It shows these men on all four's and one is saying to the other, "What do you say we stand up and take the first step?"

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MRS. MURROW: Oh, dear.

MR. BLOCK; That first step. That has been in the headlines for so long.

MRS. MURROW: And what is underneath? Is that the rest of this week's work?

MR. BLOCK: Oh, yes, I have some other work underneath. This one was on the recent Supreme Court decision, an historical decision. There are several of them that they handed down this week and so the Supreme Court is upholding the rights of individuals there, and the individual looking down at the abuse of the government power is saying, "Can you see me now?" I think they can see him now.

One on the foreign situation here. There's Mr. Dulles and Uncle Sam out on a limb on the China policy, and he's asking, "Do you notice how we've got them isolated?"

MRS. MURROW: Oh, dear, again.

MR. BLOCK: And we have one of the gas bill which is kind of a perennial thing coming up again, and do you recall the famous Case case, the author, Senator Case, last year?

MRS. MURROW: Yes.

MR. BLOCK: And here is the gas bill with that plaster on his face and he is just about to go in to Congress again, and the lobby is saying to him, "Now, you walk in just

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MR. BLOCK: And here is the gas bill with that disaster on his face and he is just about to go in to Congress again, and the lobby is saying to him, "Now, you walk in just

as if nothing had happened, see?"

Well, those are a few of the recent ones on a few different subjects.

MRS. MURROW: Yes. Mr. Block, as a liberal cartoonist, do you feel that you have been more critical of one administration than another?

MR. BLOCK: I feel that the job of the cartoonist really is to criticize. That is, wherever it is needed, and that it doesn't make any difference which party is in office. Now, the criticism may be more one time than it is another, but if so, it is because I think it's needed more at one time than another. But, actually, the criticism depends not on the parties, but upon the issues and about what happens in government.

MRS. MURROW: Hm, hm, but you are not a non-partisan critic, are you?

MR. BLOCK: Well, I consider myself an independent, yes, and if the cartoons at one time or another seem to favor the ins or the outs, it is because at such times I think that one of them is right on the issues and the other is wrong. At least on some of the issues, but generally it's on the individual issue that comes up.

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MRS. MURROW: Just how do you go about developing an idea into a drawing?

MR. BLOCK: Well, it is pretty hard to say exactly where you develop an idea. You know, you read the papers in the morning and you jot down a few notes about subjects, and you select some subjects to work on and then you doodle around for most of the day, and finally you come up with a drawing. And the same thing is more or less true of characters in the drawings. Sometimes they just sort of develop. Let me show you one of them, that atom bomb character, and we will see how that thing has developed over a period of time.

Now, here's Mr. Atom, or whatever you want to call him. This was the first one that I did. I think it was about 1947, and as you can see, he is more or less the size of the person in the drawing there. He is saying, "Pardon me, Mr. do you know what time it is?" Well, the time has been getting later with every passing year. Now in this one he's a little bit bigger. He has begun to develop. Getting a little bit tougher. This one was done, incidentally, at the time of the first Russian atomic explosion, and the atom bomb here is finding the footprint in the sand.

Now here he is getting still larger in proportion to the human figure, and he's quite a tough looking fellow, indeed. Then, when the H bomb came along, I did this same atom character asking, "Do you want to meet my friend, too?" and the

friend was so big that the only thing you could see was this big hand hanging down. And then, finally, this is a recent one here about the H bomb and the super bombs - so big that all you see is just the legs and the shoes. He's so big now he doesn't even fit into the picture anymore.

MRS. MURROW: A horrible and sinister character, isn't he?

MR. BLOCK: Yes, he is.

MRS. MURROW: And it seems to me that on occasion a drawing can say even more than words can, but even so, you do write, don't you?

MR. BLOCK: Well, I try to. I wrote a little, yes.

MRS. MURROW: How did you decide to write in addition to your political cartoons?

MR. BLOCK: Well, I have always liked to write. I have always liked to fool around with it in schools, papers and things like that and I did some drawings and some writings, and even after I started doing the cartoons, I did a few book reviews and things of that sort once in a while. And then a few years ago I thought I would really have a go at it and shoot my vacation and a lot of spare time and try to do a book, and I won't say that it came easy, but I did get it done anyhow, and so I got into writing a little bit.

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MRS. MURROW: Well, does living alone help or hinder you in your work?

MR. BLOCK: Oh, I don't know whether it helps or hinders, and I couldn't make very good comparisons since I have lived alone for so long. Of course, I don't live completely alone, you know. I have a couple of cats around here.

MRS. MURROW: Oh, you do?

MR. BLOCK: Which at this point I think are a couple of pretty hungry cats. They haven't been fed for some time. I got a hold of one of them. This is the little one anyhow.

MRS. MURROW: Is it the usual hour for feeding?

MR. BLOCK: Well, the hour varies. It depends upon what time I get home, really, and the big one doesn't like to be picked up, but this one I can pick up anyhow. Would you care for some of that? This, I would say, is a pretty typical cat except at this end it looks somewhat like the headpiece that Estes Kefauver used to wear. That's a cat all right.

MRS. MURROW: A real striking one but a good friend.

MR. BLOCK: He's trying to make like a small MGM lion or something.

MRS. MURROW: Mr. Block, you seem to like your work very much. Do you find it easy, too? Is drawing sort of play for you?

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MRS. MURROW: Mr. Block, you seem to like your work very much. Do you find it easy, too? Is drawing part of play for you?

MR. BLOCK: Oh, well, I wouldn't want to violate the rules of the profession by saying that it was easy. You know, it is all very hard work but, of course, it isn't too hard. Sure, when you like to do something, why it's fun to do even despite the headaches involved and deadlines and all that. When you enjoy doing it, why it can be pleasant. Let me show you.

MRS. MURROW: Where do you do your work?

MR. BLOCK: Well, I have got a little thing I set up in here in this corner. I have been doing a little doodling here this evening. I can show you how it goes in a pretty rough sort of way. Actually, this is going to be quite rough because it isn't a finished drawing by any means.

That character over at the left there that I did is a representation of Congress. It isn't quite as colorful as it used to be because the characters aren't as colorful anymore, but he has his mouth open. That kind of shows that he's a congressman, I guess, and this one over here is a sort of traditional representation of John Public, and there's nothing especially distinctive about him. I guess there isn't supposed to be.

MRS. MURROW: Mr. Block, you know, we're going to have to leave you. Isn't this dreadful? The time has flown.

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MR. BLOCK: I'm sorry but I'm awfully glad you have come.

MRS. MURROW: Thank you so much. I am awfully sorry we have to say good night.

MR. BLOCK: Give my best to Ed.

MRS. MURROW: I will. I'm sorry he wasn't here. Thank you.

We will be back in a moment.

[Commercial]

MRS. MURROW: Next week Ed will be back for visits with author H. Allen Smith and his wife in Mt. Cisco, New York, and with A. C. Nielsen, the TV rating man and his family in Inetka, Illinois.

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CBS TELEVISION

PERSON TO PERSON with EDWARD R. MURROW

Guests: A.C.Nielsen - H.Allen Smith.

June 28, 1957 10:30 PM EDT

MURROW: Good evening. I'm Ed Murrow. The name of the program is PERSON TO PERSON. Tonight we will be visiting first with a TV rating expert A. C. Nielsen and his family in Winnetka, Illinois and then on to Mount Kisco, New York where H. Allen Smith and his family will be waiting for us. We will be ready to go in exactly thirty seconds.

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MURROW: A. C. Nielsen, Sr. is head of the world's largest marketing research company, one that does about $20 million a year in business in eleven different countries. Three-quarters of the company's income comes from its food and drug index, a measure of comparative consumer sales. This work occupies the time of the great majority of the company's 3,000 employees but it is the smallest part of Mr. Nielsen's business that has brought him the greatest public attention. He is responsible for one of the systems that rate television and radio programs - the Nielsen ratings - which many performers swear by

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or hate. Mr. Nielsen, who will be sixty in September, was born in Chicago and graduated from the University of Wisconsin. The Nielsens and their daughter Virginia live in this ivy covered twenty-two room house in Winnetka, Illinois. It is about, oh, a twenty minute drive from his headquarters in Chicago.

Good evening, Mr. Nielsen.

NIELSEN: Good evening, Mr. Murrow.

MURROW: What is going on out there?

NIELSEN: Well, this is a game of squash rackets. The shorter of the two fellows is my oldest son A. C. Nielsen, Jr. The other is Dudley Pope... [garbled]

...but much more important they are considered the best squash racket players in the middle West.

MURROW: Mr. Nielsen, are you a squash player too or is that a young man's game?

NIELSEN: I guess it is a young man's game but I am too foolish enough to keep on playing it. I also play a lot of lawn tennis and I carry my rackets wherever I go.

MURROW: Mr. Nielsen, are we actually in your home now?

NIELSEN: Yes, you are. This part of the home is a combination squash court and garage.

MURROW: How did you find room for the squash court

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MURROW: How did you find room for the squash courts

in the house so to speak?

NIELSEN: It is quite a trick. Actually there is nothing like it anywhere in the world. This is a system where we can convert this squash court into a garage in just a few minutes. As a matter of fact if you watch closely you will probably see one of the side walls going up slowly right now.

MURROW: Yes.

NIELSEN: When that wall gets to the top you will be able to get three cars inside the garage. It takes a little time, probably a minute about. Of course we also cover the floor with canvas which is driven out by motors and that is to protect the court against dirt from the automobile tires.

MURROW: Well, we have no place else to go so we will just wait for it.

NIELSEN: The whole thing is air conditioned, that is the interesting part, so we can wait, just like a movie theatre.

MURROW: It's quite an operation. Do you have a similar set-up with tennis?

NIELSEN: It is not that elaborate. It's a regular outdoors tennis court. Would you like to see it?

MURROW: I would indeed.

NIELSEN: All right, let's go.

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MURROW: The Nielsen men spend so long a time

vigorous life, don't they?

NIELSEN: Well, they do, not only the athletic club sense but also in business. As a matter of fact my wife--my wife likes to say that this house of ours is actually an athletic club with auxilliary housing facilities.

MURROW: Tell me, is there any time for television viewing in the club house or living quarters?

NIELSEN: Well, frankly you know I have been so very busy trying to figure out how to measure television that I don't have time to view the programs as much as I'd like but I do see Ed Sullivan every Sunday night and if you don't mind my mentioning radio on this TV program I'll tell you that I do a good deal of radio listening in my car.

MURROW: By all means.

NIELSEN: Out here is the tennis court and if you look out over that way you will see the court and I think you will see about five of my eight grandchildren engaged in the game of croquet with their parents.

MURROW: What a gathering! Do all the Nielsens live close by?

NIELSEN: Well, in the living room we are going to find Mrs. Nielsen and three daughters; two of them are married and live near by; the third is a student in Northwestern University

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The only member of the family who is not here tonight is our second son Phillip who is studying French at the Sorbonne in Paris at the moment.

Mr. Murrow, I would like to have you meet Mrs. Nielsen.

MURROW: Good evening, Mrs. Nielsen.

MRS. NIELSEN: Good evening, Mr. Murrow.

MURRROW: Good evening.

NIELSEN: On my left is my daughter Virginia.

VIRGINIA: Good evening.

MURROW: Good evening, Virginia.

NIELSEN: And my daughter Mrs. Hamilton.

MRS. HAMILTON: Good evening.

MURROW: Good evening.

NIELSEN: And my daughter Mrs. B- (indistinct)

MRS. B--- : Hello.

MURROW: Good evening.

Mrs. Nielsen in this athletic club of yours, your home, what is your favorite exercise?

MRS. NIELSEN: Well, actually I am not athletic but I do love gardening and flower arranging and I enjoy traveling and collecting antiques.

FIRST DAUGHTER: As a matter of fact, Ed, she is such an avid collector that our favorite table lamps in our

The only member of the family who is not here tonight is our second son Philip who is studying French at the Sorbonne in Paris at the moment.

Mr. Murrow, I would like to have you meet Mrs. Nielsen.

MURROW: Good evening, Mrs. Nielsen.

MRS. NIELSEN: Good evening, Mr. Murrow.

MURROW: Good evening.

NIELSEN: On my left is my daughter Virginia.

VIRGINIA: Good evening.

MURROW: Good evening, Virginia.

NIELSEN: And my daughter Mrs. Hamilton.

MRS. HAMILTON: Good evening.

MURROW: Good evening.

NIELSEN: And my daughter Mrs. B- (indistinct)

MRS. B--- : Hello.

MURROW: Good evening.

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MRS. NIELSEN: Well, actually I am not athletic but I do love gardening and flower arranging and I enjoy traveling and collecting antiques.

FIRST DAUGHTER: As a matter of fact, Ma, she is such an avid collector that our favorite table lamps in our

apartment are made from old table legs that she collected from the flea market in Europe.

SECOND DAUGHTER: Mother may say she isn't an athlete but she is more active than all of us on our trips to Europe... [indistinct]

MURROW: Mrs. Nielsen, could you remind me which one of the daughters is still in school?

MRS. NIELSEN: Yes, Virginia, this one.

MURROW: Virginia, are you a squash expert too?

VIRGINIA: No. I prefer swimming now. I used to play squash but I found after I had taught the boys in my class how to play they would come over and organize tournaments and I was always left out.

MURROW: Mrs. Nielsen, is your knowledge of the Nielsen marketing and research business greater than your interest in athletics?

MRS. NIELSEN: Yes, I believe so. I have heard it discussed almost daily for thirty years.

MURROW: Well, then you won't mind if we talk business with the boss, will you?

MRS. NIELSEN: I would love it.

MURROW: Mr. Nielsen what's your reaction to those television performers who claim the rating system has closed

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MURROW: Mr. Nielsen what's your reaction to those television performers who claim the rating system has closed

their shows?

NIELSEN: Well, you see as long as the shows are paid for by the advertisers and they are used to advertise their products it is absolutely essential that they know how many people listen to each program and what kind of people they are; otherwise they can't tell what they are getting for their money so what we do is measure the number of people, the number of families who view each program, and what kind of people they are and actually when we--- we think it is most unfortunate that there is so much emphasis placed on the height of the ratings because they don't really measure popularity. This is impossible. The popularity of the show is influenced by the time of day, the network, the number of stations and the show that precedes the program, the one that follows it, the one that is opposite on the other networks and many other factors. It is too bad they put so much emphasis on the top ten because many of the other shows are just as good and just as profitable for the advertisers.

MURROW: Just how complicated is your television rating system?

NIELSEN: Well, if my family will excuse me for a moment we will step into the next room and I will show you the

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heart of the Nielsen rating system, what is known as the Audit[?] [indistinct].

MURROW: Yes.

NIELSEN: We have one of them here. Actually I am not allowed to have one in my house. I haven't been that lucky. But I had one brought out here tonight thinking that some of the folks might like to see it. I will take the cover off. This meter is placed in homes all over the United States, in a few sample homes.

MURROW: How many are there in use Mr. Nielsen?

NIELSEN: Well, we are using 1,200 homes spread all over the country.

MURROW: You feel that twelve hundred homes gives you a fair sampling of the whole viewing audience of millions?

NIELSEN: Well, Ed, unless you are a trained statistician you might find it difficult to believe that a sample of twelve hundred homes properly selected can do what it does but actually it rates the network television programs with an average error of only about four or five per cent and, of course, there is the commercial television on the basis of these figures.

MURROW: Just how does it work?

NIELSEN: Well, every two weeks the housewife in

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MURROW: Just how does it work?

NIELSEN: Well, every two weeks the housewife in

each of these homes receives a little cartridge like this and she receives it by mail; she first takes the old one out of the machine by pulling the lever, works it this way; this contains 40,000 one minute records of radio and television listening in code on film. Having taken that one out she puts the new one back in like this. That's it. We'll get it in a minute. Here is something that happened. I don't know whether you can see it - two 25 cent pieces came right out into my hand. That is just a little reward for doing the job for the Nielsen Company.

MURROW: Now can anyone make fifty cents that fast?

NIELSEN: No, it isn't that easy. We select these homes by a roulette system and unless your names comes up on this roulette wheel you haven't got a chance. Mine hasn't come up yet in twenty years.

MURROW: Then that cartridge you removed goes into the central office and that's where the analyses is made. Is that right?

NIELSEN: That is where they take the record and it takes about five hundred people to do the work and we use a lot of reports for use by the networks and stations and advertisers and agencies.

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MURROW: Mr. Nielsen, how do you think we are being rated by the Nielsen family in the living room now?

NIELSEN: I don't know; maybe we had better go and find out.

MURROW: All right. Well, we appear to have lost some of our viewers.

MRS. NIELSEN: They have gone to join their families.

MURROW: Mr. Nielsen, do you recall the first job you ever had?

NIELSEN: That's been a long time ago, Ed, but one summer I worked in the office of a wholesale fisherman. There is one thing I will never forget about that job. It was very hot and all day long the boss dictated letters and I remember exactly what he used to say. He said,

"Dear Sir: We regret to learn from yours of the tenth instant that the shipment of fish sent to you last week has arrived in an unsatisfactory condition. This was undoubtedly due to the unusually hot weather. We are sending you a new shipment today which we trust you will find satisfactory."

MURROW: Well, then, did you go from fish marketing to market research?

NIELSEN: Well, not exactly. I spent four years at

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the University of Wisconsin studying electrical engineering and a year in the Navy during the first world War and after that three or four years in engineering jobs; after that I started my own company when I was 26 years of age.

MURROW: Do you ever go back to the Wisconsin campus these days?

NIELSEN: Oh yes, I go back often. I am trustee of the Campus Alumni Research Foundation and I enjoy the work very much. As a matter of fact I was there just last week and they had a very interesting aquatic show by the way.

MURROW: Yes.

NIELSEN: And I complimented the producer and said to him, "if you put this show on television I bet you would get a pretty high Nielsen rating." I was a little shocked at his reply. He said, "No, thank you, the Nielsen ratings are the things that put me out of radio."

MURROW: Do you enjoy this business of producing ratings?

NIELSEN: Oh yes, it has been very exciting. People are interesting and thereare just as interesting other businesses and I enjoyed extending the service in the United Kingdom, in London, recently.

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MURROW: Oh yes.

Well, Mrs. Nielsen, thank you for letting us come and visit you tonight.

MRS. NIELSEN: It was a pleasure.

MURROW: Good night, Mr. Nielsen.

NIELSEN: Good night.

MURROW: And will you say good night to the other members of your wonderul family, big and small?

MRS. NIELSEN: We certainly will.

MURROW: Good night.

MRS. NIELSEN: Good night.

NIELSEN: Good night.

MURROW: In just a moment we will take you for a visit with H. Allen Smith and his family.

[Commercial]

MURROW: Oh yes.

Well, Mrs. Nielsen, thank you for letting us come and visit you tonight.

MRS. NIELSEN: It was a pleasure.

MURROW: Good night, Mr. Nielsen.

NIELSEN: Good night.

MURROW: And will you say good night to the other members of your wonderful family, big and small?

MRS. NIELSEN: We certainly will.

MURROW: Good night.

MRS. NIELSEN: Good night.

NIELSEN: Good night.

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[Commercial]

MURROW: H. Allen Smith has been writing about people and places, mostly people, for about thirty-five years. He has done just about every kind of story there is to do for newspapers and magazines and in addition he has turned out 19 books, including "The Low Man on a Totem Pole," "Life in a Putty Knife Factory," and his latest, "Write me a Poem, Baby." H. Allen Smith is 49 years old, comes from G- Illinois. He quit school after the eighth grade and went to work with pencil and typewriter. He married Nell Simpson thirty years ago in Tulsa and they have raised a daughter and a son. Mr. and Mrs. H. Allen Smith live in this frame house up on a hillside about a mile and a half from Mount Kisco, New York. That's up in Westchester County about thirty-five miles North of New York City.

Well, I see the Totem Pole but where is the low man?

SMITH: Here we are, Ed, right on time.

MURROW: How are you?

SMITH: Fine, how are you?

MURROW: Fine. Tell me, which came first, the book or the Totem pole?

SMITH: Well, the book came first, Ed, and the title for the book came out of an introduction written by Fred Allen

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SMITH: Here we are. Hi, right on time.

MURROW: How are you?

SMITH: Fine, how are you?

MURROW: Fine. Tell me, which came first, the person or the Totem pole?

SMITH: Well, the book came first, so, and the title for the book came out of an introduction written by Jesse Stuart.

in which he described me in some unflattering terms. He said if I were an Indian I would be low man on any Totem pole. So that is where I got the title.

MURROW: Now that you have a real Totem pole, are you the low man on that one?

SMITH: Well, yes, but I think we might start at the top here because all of these people are supposedly real people. Here is Fred Allen himself at the top.

MURROW: Yes.

SMITH: This is an old friend of mine, James Street, the novelist - the late novelist Street. These two gentlemen here were with a publishing house - Doubleday.

MURROW: Yes.

SMITH: When the book was published. This is my ancient and best friend Harold B- .

MURROW: He looks very happy, doesn't he?

SMITH: Yes, he is a very happy man and down here we have a character with a large nose which is for some reason coming off. My grandchildren like to play, take it off and play with it and I have to go out in the woods every once in a while and dig it up and come back and put it back on here.

MURROW: You and Fred Allen were good friends. How come he couldn't find anything more complimentary to say other

than to describe you as - I think - "the school boy Boswell" - wasn't that right?

SMITH: Yes, that's one of the things he called me and I think he did that because he sympathized with a theory of mine that we are all of us a little bit off beat, the whole human race is a little bit screwy and I contended that and I think he more or less agreed with me.

MURROW: Does Mrs. Allen Smith share these opinions?

SMITH: Well, I think we might move over here and see what she thinks. This is Mrs. Smith.

MURROW: Good evening.

SMITH: Sometimes known as Nell.

MRS. SMITH: Good evening, Ed.

MURROW: Good evening.

MRS. SMITH: Nice to see you.

SMITH: Over here is our daughter Nancy.

MURROW: Good evening.

NANCY: Good evening, Mr. Murrow.

MURROW: Good evening, Nancy.

SMITH: And this is Nancy's husband Don Van M-

DON: How are you sir?

MURROW: Fine, Don. Mrs. Smith, I gather that

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DON: How are you sir?

MURROW: Fine, Don. Mrs. Smith, I gather that

Allen stays pretty close to home. What is it like to have him around about twenty-four hours a day?

MRS. SMITH: You know, Ed, I really envy those wives that take their husbands to the train and they say, "good-bye, dear, I'll see you on the seven-ten tonight." Never is that for me. For seventeen years Allen has been right here with me for twenty-four hours a day.

SMITH: And I do a lot of the cooking; don't forget that.

MRS. SMITH: He does; he really does.

MURROW: Nancy, it must have been great fun in growing up in the Smith household. Were you a good audience for your father?

NANCY: I think I was, Mr. Murrow. He is a pretty fine man you know.

MURROW: He is that. Don, how much family do you and Nancy have?

DON: We have two boys who should be in bed by now; they are out at Teaneck, New Jersey where we live.

MURROW: I bet they are not.

DON: I bet so too.

MURROW: Mrs. Smith, you also have a son. Where is he?

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MURROW: Mrs. Smith, you also have a son. Where is he?

MRS. SMITH: We have a son Al, out at the University in Midlans, Michigan. He's a chemical engineer and he and Barbara and their little son Eric live in Midlans and he is with the Dow Chemical Company there.

MURROW: Do you read Allen's books and articles before they are published?

MRS. SMITH: Well, I used to, Mr. Murrow, but I don't do it any more because I am too critical.

SMITH: You are a mean person.

MRS. SMITH: I just tear them apart.

SMITH: She's a mean woman.

MRS. SMITH: I just can't be objective about them it seems.

MURROW: Well, this is hardly a night for a family argument. Incidentally Allen, spending as much time as you do at home, you have plenty of opportunity to pursue all kinds of hobbies I suppose.

SMITH: Well, if you want to call them hobbies but I think it might be a good idea to go up to the house and have a look at something up there first if you people will excuse me for a moment.

MRS. SMITH: Certainly.

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MRS. SMITH: Certainly.

SMITH: So come right along up this way, Ed, and, I don't know, I don't call these things hobbies, I call them things to do because all of us, if we didn't have these things to do and sat around and thought very much about the human race I think we might tend to go out in the woods and hang ourselves but this is the front yard and I wish you could see this view here in the daytime but you people keep irregular hours and I can't--- here we are in the living room.

MURROW: It's an organ, isn't it?

SMITH: Yes, that is a Hammond organ that I have.

MURROW: I didn't know that music was one of your talents. Will you play something for us?

SMITH: No, I won't because I have always felt that amateur musicians were pretty hideous and that is what I am and I don't intend to inflict myself on you or anybody else.

MURROW: Honesty is a great virtue.

SMITH: Thank you.

MURROW: Allen, you have written about a lot of subjects and a lot of people. You must have a particular favorite among your own books, don't you?

SMITH: Well, maybe. I can tell you this, that these are the books that I have written up to now and I have an idea

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MURROW: Do you receive many gratuitous ideas from your readers?

SMITH: Yes, I get a lot of mail from readers. Strangely my readers are mostly men. I get about 95 per cent of my fan mail from men and I should say about 95 per cent of that mail - no, not that much - 50 per cent of that mail is not printable or useable on the air.

MURROW: Allen, your book, "Write me a Poem, Baby,"-- was made up mainly of contributions of children. I suppose you received some since publication?

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barrel and I have got some real good ones. I'll tell you, if you would like to go over to the office, which is across the breeze-way, over here, we might be able to dig up a couple and let you see them.

MURROW: I think you have one in that book that I have been enjoying ever since I read it - the little seven year old girl who wrote a piece about Thanksgiving time - a complete job of reporting - when she said, "a man had a fight with a turkey and the turkey lost."

SMITH: Oh yes.

MURROW: Allen, every writer that I know has some pet thing that troubles him when he is trying to concentrate, trying to work, something that breaks up a trend of thought. What bothers you most?

SMITH: Well, what bothers me is not to be interrupted because I enjoy interruption. I can't quite understand these writers who insist on not having a telephone and who won't let anybody get near them. I think they are too tempermental to write. I would rather have somebody come in and tell me the house is on fire and would I mind stopping a little bit.

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MURROW: You were going to read us a couple of lessons or suggestions that are readable.

SMITH: You know these are things written by -- I dug a couple out here -- things written by small children, not bright sayings but things that they have actually written and so I have a couple here, to give you an idea, that have come in since the book was published. Here is a one-paragraph history of the world written by a six year old student in the first grade on Long Island. He says, or writes,

"First there was just Adam and Eve and they had only one state; then this Columbus sailed in his three ships and found more states and then Davey Crocket came along and took over."

That's the world. H. G. Welles couldn't do better than that, I think.

MURROW: That's complete.

SMITH: Yes, and then there is a dramatic picture here by a whole class of fifth graders and I will only read you the conclusion of their script for this Western play. It concludes this way:

"He was caught with the goods, caught with the branding iron in his hands, branding stolen calves, let's string him up." "'No,' said the judge, 'justice prevails here, give him the electric chair for life.'"

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"He was caught with the goods, caught with the branding iron in his hands, branding stolen calves, let's start up." "'No,' said the judge, 'Justice prevails here, give him the electric chair for life.'"

MURROW: Well, in due course you will finally have enough material to come out with a sequel.

SMITH: I think I might, yes.

MURROW: This certainly looks like a real work room you have there, Allen.

SMITH: Well, you know I was a newspaper man for a long time and I was accustomed to a morgue and I have to have lots of references works so over the years I have accumulated four walls of books here and I can answer most any question within reason that is asked and this is a good thing and it is a bad thing because some of the taverns around this neighborhood, where they stay up late, they get into arguments; they make bets and they found out somehow I can answer their questions and they call me up at three or four o'clock in the morning and say something like, "Who was the captain of the Graf Spee?" and I am supposed to get up and dig it up for them and so maybe it is not such a good idea.

MURROW: Thank you very much, Allen, for letting us come and visit you.

SMITH: Thank you.

MURROW: Will you say good night to the rest of the family for us?

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MURROW: Thank you very much, Allen, for letting us come and visit you.

SMITH: Thank you.

MURROW: Will you say good night to the rest of the family for us?

SMITH: I certainly shall.

MURROW: Thank you very much. It was most enjoyable.

SMITH: Thank you.

MURROW: We will be back in a moment.

[Commercial]

MURROW: Next week an old friend, Mike Stokie, will be with you at this time with his pantomine quiz program. As a matter of fact Mike has arrived a little early.

[Commercial]

MURROW: Thank you, Mike.

Those are some of the people who made tonight's program possible. And there are more, many more. Tonight as we conclude our fourth season, our 339th visit, I would like to say my thanks to the technicians here at CBS and the stations around the network who have helped us throughout the years, to the staff of the American Telephone and Telegraph Company and also the independent phone companies, to local power companies wherever we have visited, to our guests and their household help and to their neighbors, and also to the policemen and elevator operators who have found their normally quiet Friday nights

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disturbed by the excitement of a live television program on their beat and among these hundreds, of the few who work on the other side of the camera, Nancy C-

Frank L- Ralph H- Francis A-

John P- and Judy K-

I would add my thanks, too, to those two who have occupied this chair in my absence, Jerry Lewis and Janet Murrow and for Mrs. Murrow, who says she owes you one from last week, and myself, a very good summer; good night and good luck from PERSON TO PERSON.

PERSON TO PERSON with EDWARD R. MURROW
Guests: Jerry Jewis and Family
Commander William R. Anderson
Friday, September 26, 1958 - 10:30 P.M.

MR. MURROW: Good evening. I'm Ed Murrow. The name of the program is Person to Person. Tonight as we start our sixth year of informal Friday evening visits, we'll be calling on comedian Jerry Lewis and his family in California, and Commander William R. Anderson aboard the atomic submarine Nautilus at New London, Connecticut.

We'll be ready in a moment.

(Commercial)

MR. MURROW: Jerry Lewis has written his own chapter in the saga of show business. At 32 he can look back at a career that has taken him from a youthful part-time usher in a movie theater to a proven Hollywood producer, and on the way he's continued to demonstrate very considerable talent.

Jerry can sing; he can dance; he can clown, and on occasion he can be quite serious, whether it be movies, television or night club.

About six months ago, Jerry and Patty Lewis, together with their four sons, their three dogs and their one cat, moved into this 30-room home in Bel Air, California. It's spread over about three acres, the former home of the late movie pioneer, Louis B. Mayer.

Evening, Jerry.

MR. LEWIS: Hi, Ed. How are you?

MR. MURROW: I'm fine, thanks. When did you get in from Las Vegas?

MR. LEWIS: Oh, about ten o'clock this morning. I am at the Sands Hotel doing two shows a night. I ran in to do this delightful show of yours, and I am happy to do it again. Then I have to fly back immediately after we're through.

MR. MURROW: Well, Jerry, from about 3,000 miles away, it's hard to tell just where we are in your home right now.

MR. LEWIS: Well, this is the back of the house, Ed. I am standing up here on the solarium overlooking the patio, which is right directly in front of us. As you can see on your screen, that's the living room corner right there. And

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now back there is part of the gardens -- Patty's flowers. This is some more flowers and there's a ping pong table where the children hit their heads all the time, and this is the swimming pool where Dad falls in. That's the cabana directly across from the swimming pool. Way behind there is the guest house, and we have the garage. Behind that the children's playground, and the dogs' kennels.

MR. MURROW: Jerry, where are Patty and the youngsters tonight?

MR. LEWIS: Oh, they're inside. Do you want to come inside and be my guest?

MR. MURROW: Thank you very much.

MR. LEWIS: All right. And now we're in the house.

MR. MURROW: Jerry, you must be very fond of your new home, aren't you?

MR. LEWIS: Oh, yes, very much so, Ed. I'm quite proud and pleased.

MR. MURROW: Where are we now? Is this the children's room?

MR. LEWIS: Oh, because you saw the rabbits. No. No, this is Harry -- Harry, the rabbit, and he's in "Geisha Boy." And this is a new doll that'll be on sale. This isn't a plug for the Paramount picture which I produced and Frank Cashman

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wrote and directed. "Geisha Boy" will be out in December, so it's not really a plug.

MR. MURROW: Oh, of course not!

MR. LEWIS: Harry steals the picture. He's a rabbit.

MR. MURROW: Jerry, you said this is your dressing room.

MR. LEWIS: Well, yes, I was just going to tell you. There's no clothes so you thought it was a plain place like a woodwork shop.

MR. MURROW: That's right.

MR. LEWIS: Well, I keep my theatrical wardrobe here and tuxedos and eveningwear, some sports clothes. And then I have tap shoes, dancing shoes, and shoes for nonsense with the children here. I can't live without my sneakers. I'm crazy nuts over sneakers.

Now, over here -- oh, you know we're only in the house about nine weeks, Ed, so we haven't been able to place everything. This is a portrait. I would use this bed, but the portrait is using it, and this was given to me by my good friend, Artie Phillips, a very fine writer. He gave it to me for Christmas. A striking resemblance.

Oh, here's our whole family over here. You wanna

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RONNIE: Hello, Mr. Murrow.

MR. MURROW: I'm glad you're getting them straight-end out, I think.

MR. LEWIS: Yes, this is Ronnie. He's 8½. This is Gary. He's the eldest. He's 13.

GARY: Hello, Mr. Murrow.

MR. MURROW: How are you?

MRS. LEWIS: And I'm Patty.

MR. LEWIS: Oh, yeah, Patty.

MR. MURROW: Patty, I was trying to get a word in to say hello to you. How are you?

MRS. LEWIS: Hi, Mr. Murrow. Nice to see you.

MR. LEWIS: I'm sorry, dear. Almost forgot I had a woman sitting here.

MR. MURROW: Patty, are the two youngsters staying up late tonight?

MRS. LEWIS: Yes, it's just about bedtime. We're going to put them in in a few minutes.

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MR. LEWIS: Oh, yeah, Patty.

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MR. MURROW: Hey, Gary. I know you've been on a few of your Dad's television shows and at least one movie. Does this mean that you want to make show business your career?

GARY: Well, yes, it is, Mr. Murrow. As a matter of fact, I've been impersonating Dad a long time, and I think it's a lot of fun. Well, I've been doing a lot of his faces such as the happy man like (impersonation) -- like that -- or the sad sack (impersonation) -- and that's it.

MR. LEWIS: That's it! It's very good. I would like to just make one point. Stop it, your brother was on, and now Dad's on, so there'll be no talking. I just want to make one point clear, Ed. He may go into show business and I hope so if he likes to make people laugh, but he's going to finish school first. That's pretty important.

MR. MURROW: Ronnie, I'm told that you're interested in space travel. Is that right?

RONNIE: Yes, I am, Mr. Murrow. Actually, it's just one of my hobbies. I read really a lot about it, but it's practically just one hobby of mine.

MR. MURROW: Patty, do you try to explain these matters to Ronnie?

MRS. LEWIS: No, I leave that up to Jerry. I'm afraid I'm not very good at it.

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MR. LEWIS: Oh, Ed, I know everything there is to know about space. I know it's up and it's high and I tell 'em.

MR. MURROW: It works like that?

MR. LEWIS: Yes.

MR. MURROW: Jerry, do the two younger boys ever pose any special problems for you?

MR. LEWIS: Well, Christy, of course, he's only 11 months old. He doesn't do anything. He hasn't brought in a dime yet. Scotty is 2½, as I told you, and he balls us all up. We went to Honolulu and Patty said to Scotty, "Where is Daddy taking us?" And she wanted to help him say it. She said, "Honna, honna." He said, "Honna boat?" It shows he'll also be -- he's going to be a lawyer, and he'll go in space in a minute. Put them to sleep now. Say good night to Mr. Murrow.

MR. MURROW: Good night, men.

RONNIE: Good night, Mr. Murrow.

GARY: Good night, Mr. Murrow.

SCOTTY: Good night.

MR. MURROW: Good night.

MR. LEWIS: You'll get nothing out of Murrow. Come on, Ronnie. Here, Patty. Ronnie, you follow your brother. Gary, you come with Dad.

MR. MURROW: Patty, you'll join us later, won't you?

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MR. MURROW: Patty, you'll join us later, won't you?

MRS. LEWIS: Yes, I will.

MR. MURROW: Good.

MR. LEWIS: You go first, darling. Wave night, night to Mr. Murrow, Scotty.

MR. MURROW: Good night.

MR. LEWIS: Wave night, night. Go ahead. That's a good boy.

MR. MURROW: Good night. There are the dogs following you, Jerry.

MR. LEWIS: Oh! Inside. Honey, you forgot -- here, here. There's more of them, you know. I have six or seven more. Every time I look at them I think I married Clyde Beatty.

MR. MURROW: Jerry?

MR. LEWIS: This is -- Ed?

MR. MURROW: Yes?

MR. LEWIS: Oh, you're in there. I'll go downstairs.

MR. MURROW: Right. Jerry? You must find it a real pleasure when your work permits you to spend a little time with the boys.

MR. LEWIS: Well, yes, I suppose it's no different than any other father, Ed. I love to be with my boys and my wife at home, Ed, but we find that even if we're in a hotel

MRS. LEWIS: Yes, I will.

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MR. LEWIS: Well, yes, I suppose it's no different than any other father, Ed. I love to be with my boys and my wife at home, Ed, but we find that even if we're in a hotel

room in Cleveland on an engagement, it's home as long as the six of us are together. And this, of course, is the dining room. We eat here.

MR. MURROW: Oh, good! Jerry, where do you spend most of your time at home when you're not eating?

MR. LEWIS: Oh, well, we only do this three times a day like certain other people. Here, of course, is the library and I like to spend a lot of time in here because it's quite restful and I'm proud of the room because I have a complete record of everything that's happened. Here's the Martin and Lewis section of everything that Dean and I did for 10 years, and here is some more. We have television scripts, and I have a complete file on everything that happened. The trophies, and the---

MR. MURROW: You keep a record of everything, Jerry?

MR. LEWIS: Yeah. Oh, yes, I have a record of everything I have ever done and I am most happy and proud about it.

MR. MURROW: Well, Jerry, it was just about two years ago that you were kind enough to sit in this chair while I was covering a story overseas.

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MR. LEWIS: Yes.

MR. MURROW: Did your appearance on "Person to Person" get a place on your bookshelf?

MR. LEWIS: Oh, yes, absolutely. I happen to have the book. Well, for Heaven's sake, look at where it was! Yeah, here it is, Ed. It was a very memorable night for me and I enjoyed it tremendously, and people were awfully nice. They wrote beautiful letters, and this wonderful book from you and the letter I will always cherish with the trophies that I regard very highly.

MR. MURROW: Well, Jerry, aside from that volume, you probably have a really valuable collection, don't you?

MR. LEWIS: Yes, they're quite valuable and they're most valuable to me, of course. I received this from the State of Israel, which is a Bible hand-tooled by the Israeli people, and it's a first edition Bible. And they're fantastic things to a man that appreciates a kudos, in a sense. These are your --- these are the thanks you get from people, you know.

MR. MURROW: Jerry, from time to time I seem to notice a rather serious streak beneath your clowning. Have you ever given any thought to producing serious movies?

MR. LEWIS: No, I'm afraid not, Ed. I think that we have very qualified producers in Hollywood. We have magnificent producers, for that matter, that make great motion pictures

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MR. MURROW: Well, I know very well that you're serious about your work with the national muscular distrophy drive. Isn't this about the time of the year for your annual appeal?

MR. LEWIS: Well, yes, it is, Ed, and I certainly appreciate your making mention of it because it is most important for the people of America to know that we're not asking for funds right now. We need volunteers very badly. People to march against muscular distrophy, and if people will write to me, Jerry Lewis, Box 950, Hollywood 28, we would certainly appreciate the volunteers helping us so that in November when we do our telethon in New York, we will raise funds and have people working with us. November 29-30 I will do another 19-20 hour telethon like last year. Do you want to be on it, Ed?

MR. MURROW: I do, indeed. That's when you come back to do it here in New York, right?

MR. LEWIS: Yes, that's right; in November. Do you sing or dance? Can you do a number or two?

MR. MURROW: I'll do anything that you say, Jerry,

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MR. LEWIS: Well, yes, it is, Ed, and I certainly appreciate your making mention of it because it is most important for the people of America to know that we're not asking for funds right now. We need volunteers very badly. People to march against muscular dystrophy, and if people will write to me, Jerry Lewis, Box 950, Hollywood 28, we would certainly appreciate the volunteers helping us so that in November when we do our telethon in New York, we will raise funds and have people working with us. November 29-30 I will do another 12-60 hour telethon like last year. Do you want to be on it, Ed?

MR. MURROW: I do, indeed. That's when you come back to do it here in New York, right?

MR. LEWIS: Yes, that's right; in November. Do you sing or dance? Can you do a number or two?

MR. MURROW: I'll do anything that you say, Jerry.

but not sing or dance.

MR. LEWIS: All right, then you can smoke for an hour and a half.

MR. MURROW: Jerry, did we lose Patty?

MR. LEWIS: Oh! Well, she probably has the children all taken care of, and she's probably in the living room which is this way. Ah, hah, I see you! You caught me! I see, but the other camera was in the library. Now how did it---

MR. MURROW: You're surrounded.

MR. LEWIS: I knew you were fooling around and now I close you out and you're back there. Oh, here she is. Hello, darling. Are they off to sleep now?

MR. MURROW: Are all hands accounted for upstairs, Patty?

MRS. LEWIS: Yes. The little ones are in bed and the big ones are watching television.

MR. LEWIS: Oh, excuse me. I promised to show them something. I'll be right back, Ed.

MR. MURROW: Patty, do you ever get the feeling that maybe Jerry is working too hard, spreading himself too thin in different phases of the entertainment world?

MRS. LEWIS: Well, my husband loves what he's doing and if he's happiest at it, then I'm happy, and I wouldn't have

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it any other way.

MR. MURROW: What do you think he's up to now?

MRS. LEWIS: Well, he has something to show you. Take a look.

MR. MURROW: What's happening? Hey, Jerry, can you hear me?

MR. LEWIS: Yeah.

MR. MURROW: What do you use for a projection screen?

MR. LEWIS: Oh, projection screen? Well, I project cinemascope when I press this button, and I'll show you. I project vistavision, too, because -- I press this button and now you come out there and you'll see what happens when I press this button. And that concludes once again at the Lewis' slowly sinking into the Pacific another James Fitzpatrick travelogue in the home of these endearable people---

MR. MURROW: Wait a minute, Jerry. It's a very dramatic finale, but we're not quite ready to leave.

MR. LEWIS: Oh, I thought you were over. I'm sorry.

MR. MURROW: Jerry, what's your next big project in the entertainment world? What would you really like to do?

MR. LEWIS: What I would really like to do? Well, very honestly, Ed, I think that the most important thing for me in my life, and in my life with my family, and for them, is to

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make people laugh and make for happy entertainment if I can. I think that that's my dedication. I'd like to make people laugh and entertain them to the best of my ability.

MR. MURROW: Well, now that you're a Hollywood producer responsible among other things for hiring talent, have you ever given any thought to analyzing the success of one Jerry Lewis?

MR. LEWIS: Well, Patty and I often talk about it, Ed. I think that I could sum it up very briefly. Analytically I think I am most fortunate, a very lucky fellow, and both Patty and I are very grateful because I think that somewhere far out someplace somebody showed me, and it could have been a lot of other people. I am most happy that I was chosen and I will work very hard to try to be worthy of the choice.

MR. MURROW: Jerry, thank you very much for letting us come. Patty, thank you, too, and will you say good night to the children for us?

MRS. LEWIS: Yes. Thank you. Good night, Ed.

MR. MURROW: Good night. Good night, Jerry.

MR. LEWIS: Good night, Ed. Thanks for visiting with us.

MR. MURROW: Thank you for letting us come.

In just a moment we'll take you for a visit with

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In just a moment we'll take you for a visit with

the commander of the submarine Nautilus.

(Commercial)

MR. MURROW: Since he took command of the Nautilus about 15 months ago, Commander William R. Anderson has spent an average of six out of every seven days aboard that atomic submarine. It has virtually become his first home and an historic one, for as you will recall, on the morning of August 1st, Commander Anderson started the Nautilus on its voyage from the Pacific to the Atlantic by way of the North Pole surfacing just four days later, the first such trip in history.

Commander William R. Anderson is 37 and comes from Waverly, Tennessee, pretty far removed from the nearest ocean and even farther removed from the North Pole.

Bill Anderson graduated from Anapolis shortly after the start of World War II. He went immediately into submarines and he served 11 war patrols in the Pacific. He is married and has two sons.

The Nautilus is tied up tonight in New London, Connecticut. The ship is slightly longer than a football field and about as wide as an average two-lane highway; a self-contained home for Commander Anderson and his crew of 115 men.

Good evening, Commander Andersnn. All quiet aboard the Nautilus tonight? Have we lost our sound? Good evening,

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Good evening, Commander Anderson. All quiet aboard the Nautilus tonight? Have we lost our sound? Good evening,

Commander Anderson. We can see you but we cannot hear you. Here we have all the atomic power that is required to drive a great submarine, but apparently we haven't sufficient power to get Commander Anderson's voice down here. We'll give it another 15 seconds.

COMMANDER ANDERSON: But we may have a little bit of a power problem right now.

MR. MURROW: Well, we're all right now.

COMMANDER ANDERSON: We're all right now, sir. Fine.

MR. MURROW: Very good. I'm very glad that you could let us come aboard tonight. Thank you for keeping the ship open for us, Commander.

COMMANDER ANDERSON: Won't you come down below, Mr. Murrow?

MR. MURROW: Thank you, sir. What's going on aboard ship tonight?

COMMANDER ANDERSON: Well, sir, we have only one-quarter of the crew on board. We're in the status of -- we are planning to get underway on Monday morning.

MR. MURROW: Now you've just come down what's called the forward hatch, right?

COMMANDER ANDERSON: That's right. You might call

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it our front door, sir.

MR. MURROW: Well, I can see that that's one way you and the crew keep in shape. Did you ever think of installing an escalator?

COMMANDER ANDERSON: Well, some of the ladies that come aboard occasionally have suggested that. However, that's one improvement we don't have.

MR. MURROW: Well, Commander, from what I can see, the Nautilus seems to be stocked with some pretty potent-looking hardware there beside you.

COMMANDER ANDERSON: Yes, we have actually a full combat load at the present time, and we have here, for example, conventional torpedoes that we might use against surface ships, and then down below us here, where we can't see, we have special types of homing torpedoes that we would use against other submarines.

MR. MURROW: And so that is what might be called your pay load, right?

COMMANDER ANDERSON: That is correct; yes.

MR. MURROW: Do you and the crew ever feel a little uneasy living with so much potential destruction?

COMMANDER ANDERSON: Well, not really, sir. Our crew is very well checked out in these weapons, and the weapons

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themselves have a lot of inherent safety features.

MR. MURROW: Commander Anderson, how does the crew keep from becoming bored when they spend a month under water?

COMMANDER ANDERSON: Well, that's really no problem, Ed. After spending some eight hours of watch a day, and after maintaining their equipment, and keeping the ship clean, there isn't too much time left.

Now, carry on, please.

However, we have a number of features which the crew uses. We have a very excellent library, for example. People study for the next exam for advancement in rating. We have movies twice a day, card tournaments, and things like that. Really enough to keep everyone busy. And by the way, Ed, here is the first man in history ever to ship over at the North Pole, Gene Sautellet of Fort Wayne, Indiana.

MR. MURROW: Now tell me, Sautellet, did you do that voluntarily, or did they hold you down?

SAUTELLET: No, sir, it was voluntarily.

MR. MURROW: Commander, where do you spend most of your time when the Nautilus is under way?

COMMANDER ANDERSON: Well, a great deal of time, sir, back here in the control room. This is the principal control station for the ship. We have here the panel that's used

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in diving. Here the station that is manned to steer the ship. The station that controls the angle of the latitude of the ship, and here the station that controls the depth of the ship.

MR. MURROW: And where is the atomic power plant?

COMMANDER ANDERSON: Well, that's back that way, sir.

MR. MURROW: Is it a big piece of machinery?

COMMANDER ANDERSON: Well, Ed, we mentioned occasionally before, it is somewhat larger than some people have said, and smaller than others have said.

MR. MURROW: That's Admiral Rikover's baby, isn't it?

COMMANDER ANDERSON: That's correct.

MR. MURROW: During the four days that you spent under the ice, how much sleep did you get?

COMMANDER ANDERSON: Well, not really too much. I spent a great deal of time up here. You would be interested in our -- we call it the Grand Staircase. The Nautilus is the first submarine to be built with an actual stairway on board, and we have up here, just past me, what is probably the world's first underwater television station. We use this under the ice to actually look up and obtain a picture of the ice going by. Here, when we're up closer to the surface, we have a conventional

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periscope which enables us to look around and see what is going on, or over here what is really a far more important piece of equipment today. This is a classified piece of sonar equipment which gives us a much better picture of what's going on around the ship than even a periscope would.

MR. MURROW: You've got a real room with a view, haven't you?

COMMANDER ANDERSON: That's right.

MR. MURROW: I know it's mostly work for you when you're underwater, but when you have a few spare moments, where do you usually spend them?

COMMANDER ANDERSON: Well, up in the ward room. We'll move on up there. Just to port here, too small for us to go in, my own stateroom.

MR. MURROW: Yes.

COMMANDER ANDERSON: I spend a great deal of time there. And then here is the actual ward room where the officers have their meals, do their paperwork, and perhaps even their bull sessions.

MR. MURROW: And as I remember, the benches are covered with red leather, aren't they.

COMMANDER ANDERSON: That is correct.

MR. MURROW: A very comfortable looking room.

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COMMANDER ANDERSON: Very comfortable. A wonderful ward room.

MR. MURROW: I notice that you even have paintings on the wall.

COMMANDER ANDERSON: That is correct. This one here was presented to the ship by Mrs. Eisenhower showing the Nautilus on the building ways over at Electric Boat.

MR. MURROW: Well, Commander, since making the trip to the North Pole, you must have been asked a million questions. What was the first question your own children asked when you got home?

COMMANDER ANDERSON: Well, just before leaving on this trip, I had built a small boat for my 13-year-old boy, Mike, and his first question was when was I going to take time to come down and fix his little steering cable on his boat.

MR. MURROW: By the way, Bill, what are those dials there beside you?

COMMANDER ANDERSON: Well, this one here is a depth gauge. That's covered up because our maximum operating depth is classified. Over here a speed indicator, also covered up because our maximum speed equally is classified. And here conventional compass repeaters to tell us what direction we're go-

COMMANDER ADMIRSON: Very comfortable. A wonderful mess room.

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MR. MURROW: Well, Commander, since making the trip to the North Pole, you must have been asked a million questions. What was the first question your wife asked when you got home?

COMMANDER ADMIRSON: Well, just before leaving on this trip, I had built a small boat for my 12-year-old son, Mike, and his first question was when was I going to take him to some down and fix his little electric outfit on the boat.

MR. MURROW: By the way, Bill, what are some of the more hazardous jobs?

COMMANDER ADMIRSON: Well, this one here is a gauge. That has several an income on practically everything in classified. Even into a space that's taken, because one medium speed generator is classified. Ventilation, oxygen regenerating, well at that [illegible]

ing, and then a target bearing and range indicator which shows the direction of the target and the distance to it.

MR. MURROW: Well, atomic submarines stay underwater for a long time at a stretch. What happens if someone gets sick under the middle of the ocean or under the ice caps?

COMMANDER ANDERSON: Well, Ed, we have on any trip of any length whatsoever -- we have a ship's doctor very well qualified to take care of any medical problems, and also he is assisted by some very well trained hospital corpsmen.

MR. MURROW: What do you do for fresh water on these long trips?

COMMANDER ANDERSON: Well, we make our own. We have a very efficient distilling plant which converts sea water to fresh water. We have, for example, four showers on board. They are open 24 hours a day so that the crew can use just as much fresh water as they desire to.

MR. MURROW: Of course, on the Nautilus you have none of that old-fashioned odor of diesel oil like in the old subs either, do you?

COMMANDER ANDERSON: That's another Nautilus advantage, right.

MR. MURROW: How much food do you carry?

COMMANDER ANDERSON: We can carry enough for -- to

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COMMANDER ANDERSON: That's another advantage, sir.

MR. MURROW: [illegible]

COMMANDER ANDERSON: [illegible]

feed well for about three months.

MR. MURROW: Three months. And you don't mind these housekeeping questions, do you?

COMMANDER ANDERSON: No, not at all.

MR. MURROW: Where do you empty the garbage?

COMMANDER ANDERSON: Well, we have a special system for that. We have an ejector which works pretty much like a torpedo tube, and the cooks bag up the garbage in plastic bags. We put weights in the bags so that they will sink when they leave the ship and out they go. The reason for weighting them, of course, is so that they won't come up to the surface and be an indicator that the Nautilus was here.

MR. MURROW: Well, now, just as a guess, how many cups of coffee would you say are consumed in the course of a day?

COMMANDER ANDERSON: Well, we might run out of a lot of things on the Nautilus that might not give us too much trouble, but if we ever run out of coffee, I bet we would be in trouble. We consume some 450 or 500 cups a day.

MR. MURROW: That will average out about five cups a man, won't it, something like that, roughly?

COMMANDER ANDERSON: Something like that, yes.

MR. MURROW: Well, as good as the food is on the

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MR. MURROW: That will average one cup every two days, a man, won't it. Something like that, sir?

COMMANDER ANDERSON: Something like that, sir.

MR. MURROW: Well. Are good cooks hard to get?

Nautilus, there is still nothing like a good home-cooked meal. How many have you had in the past year?

COMMANDER ANDERSON: Well, really I think you could almost number them on your fingers and toes.

MR. MURROW: Are your boys potential sailors?

COMMANDER ANDERSON: Well, to my surprise, the other day I was reading an article, apparently dreamed up by my oldest son, saying he was interested in becoming a naval architect, and possibly even in going to the naval academy. Well, that was a complete break-through because it was the first time I had heard about that. I was very delighted.

MR. MURROW: I get the impression you like your job. Why did you decide to be a submariner?

COMMANDER ANDERSON: Well, Ed, really to be honest, I think by default. I didn't particularly look forward to going on a very large ship because of the formality. Also because of the fact it might take some time to gain a really responsible position. Responsibility comes early in submarines and that is appealing.

MR. MURROW: Does it take a special breed of man to be a submariner?

COMMANDER ANDERSON: Oh, by no means! The first of all factor is just good, stabile, intelligent men dedicated to

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MR. MURROW: Does it take a special kind of man to be a submariner?

COMMANDER ANDERSON: Oh, by no means! I think all factor is just good, simple, intelligent men.

their jobs, and nothing special other than just the good American qualities that we see so often among our high school and young college students that are coming along.

MR. MURROW: Well, after the Nautilus, what next for Commander William Anderson?

COMMANDER ANDERSON: Well, I believe, and there's advantages and disadvantages here, of course; the advantage being that I'll probably see much more of my family, but the disadvantage being that it will be shore duty, and I'll be navigating instead of a wonderful submarine like the Nautilus, I'll be navigating a desk.

MR. MURROW: But part of your heart will remain on the Nautilus, won't it?

COMMANDER ANDERSON: Oh, very much so.

MR. MURROW: I think that happens to everyone, even those of us who have only spent two or three days on her.

Thank you very much, indeed, Commander Anderson, for letting us come and visit the Nautilus, and will you say good night to the members of your crew, please?

COMMANDER ANDERSON: I certainly will, Ed.

MR. MURROW: Thank you, sir, so very much indeed.

COMMANDER ANDERSON: It was a pleasure to have you aboard.

their jobs, and nothing special other than just the good American qualities that we see so often among our high school and young college students that are coming along.

MR. MERROW: Well, after the Nautilus, what next for Commander William Anderson?

COMMANDER ANDERSON: Well, I believe, and there's advantages and disadvantages here, of course; the advantage being that I'll probably see much more of my family, but the disadvantage being that it will be shore duty, and I'll be navigating instead of a wonderful submarine like the Nautilus, I'll be navigating a desk.

MR. MERROW: But part of your heart will remain on the Nautilus, won't it?

COMMANDER ANDERSON: Oh, very much so.

MR. MERROW: I think that happens to every one, even those of us who have only spent two or three days on it.

Thank you very much, indeed, Commander Anderson, for letting us come and visit the Nautilus, and we wish you good night to the members of your crew, wherever

COMMANDER ANDERSON: I certainly will.

MR. MERROW: Thank you.

COMMANDER ANDERSON: It was a pleasure to have you aboard.

MR. MURROW: Thank you. Good night.

COMMANDER ANDERSON: Good night.

PERSON TO PERSON with EDWARD R. MURROW
Guests: Steve Lawrence and Eydie Gorme
Abigail Van Buren
Friday, October 3, 1958 - 10:30 P.M.

MR. MURROW: Good evening. I'm Ed Murrow. The name of the program is Person to Person. Tonight we'll be visiting with singers Eydie Gorme and Steve Lawrence in New York, and we're calling on Miss Abie Van Buren and her family in San Francisco.

We'll be ready to go right after a word from Bob Wright.

(Commercial)

MR. MURROW: Eydie Gorme and Steve Lawrence are two of the most popular young singing stars in the country today. They are best-selling record artists and over the past few years they have appeared together and separately on various television programs and in many of the supper clubs.

Less than a year ago, they became Mr. and Mrs.

Steve Lawrence, and continued their singing partnership. Climax--a highly-successful television show of their own this past summer. But, the act sort of broke up several weeks ago when Steve was drafted; instead of singing he's now taking Basic Training at Fort Dix, New Jersey.

Eydie and Steve Lawrence live in this apartment building on the East side of Manhattan, about sixty miles from Steve's camp, and somewhat more intimate than Steve's Army Quarters.

Good evening, Eydie.

MISS GORME: Hello, Mr. Murrow.

MR. MURROW: At ease, Private Lawrence.

MR. LAWRENCE: Hi. How are you? Good evening.

MR. MURROW: Steve, how's Basic Training going?

MR. LAWRENCE: Well, I've still got a couple of weeks to go, but I'm doing pretty good.

MR. MURROW: Enjoying it?

MR. LAWRENCE: Yes, verymuch.

MR. MURROW: Well, I'm delighted that things worked out that you could get home tonight.

MR. LAWRENCE: So am I. The Army was very understanding. Since this visit was planned before I was actually drafted, they worked it out so I could come in and do this show

Steve Lawrence, and continued their singing partnership. Glamorously-successful television show of their own this past summer. But, the act sort of broke up several weeks ago when Steve was drafted; instead of singing he's now taking Basic Training at Fort Dix, New Jersey.

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Good evening, Eydie.

MISS GORME: Hello, Mr. Murrow.

MR. MURROW: At ease, Private Lawrence.

MR. LAWRENCE: Hi. How are you? Good evening.

MR. MURROW: Steve, how's Basic Training going?

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this evening, and I certainly appreciate it very much

MISS GORME: Me too.

MR. MURROW: Eydie, it must be lonesome without a man around the house, isn't it?

MISS GORME: Oh, yes it is, Mr. Murrow. I love Steve very much and I miss him. We've only been married nine months, so it's rather difficult giving up those things, but actually there is a very cheerful side to the story and that is that I've been hearing the funniest Army stories in the world, but of course, they have done something for him which I have not been able to do ever since I've known him, and that's to get him to cut his hair. They have done it in one fell swoop and I just love it. I thank them very much for this.

MR. LAWRENCE: She's right, too. Boy, the first day I came home I never heard so much laughter.

MISS GORME: No, I just love it. It's great. I love the short hair.

MR. MURROW: Now that Steve's in the Army, Eydie, does this mean you'll just string along on your own for a while?

MISS GORME: Well, we've been a very active organization, so to speak, and I guess I'll just keep it going as best I can until Steve gets out of the Army and comes home again.

MR. MURROW: Well, Steve, let's talk about your new

this evening, and I certainly appreciate it very much.

MISS GORNE: Me too.

MR. MURROW: Hydie, it must be lonesome without a man around the house, isn't it?

MISS GORNE: Oh, yes it is, Mr. Murrow. I love Steve very much and I miss him. We've only been married nine months, so it's rather difficult giving up those things. But actually there is a very cheerful side to the story and that is that I've been hearing the funniest Army stories in the world. But of course, they have done something for him which I have not been able to do ever since I've known him, and that's to get him to cut his hair. They have done it in one fell swoop and I just love it. I thank them very much for this.

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MR. MURROW: Well, Steve, let's talk about your new

career.

MR. LAWRENCE: All right.

MR. MURROW: What was the first day of the Army like?

MR. LAWRENCE: Well, the first was, I guess, a little confusing. I had responsibilities from the moment I was drafted; I mean, I was made group leader of the bunch going out to Fort Dix the first day, and I was group leader; I'm responsible for everybody; the enlisted men on the bus, I had to make sure that they all got their orders and they all carry their orders for about three days, because they are constantly being asked their serial numbers and their orders, and I guess with that I had a whole stack of important papers that I had to give to an orderly as soon as I got to Fort Dix. I must have looked pretty confused, but I know how they feel.

MR. MURROW: Well, that trip out to Dix would have been quite a picture, wouldn't it, Eydie?

MISS GORME: Well, I think it would, but I don't want a picture of that trip out to Dix, but I do want to-- I have a picture that I'd love to show you, if I might.

MR. MURROW: Good.

MISS GORME: Steve and I, some time ago, at least since we got married, decided to start a collection of baby

career.

MR. LAWRENCE: All right.

MR. MURROW: What was the first day of the Army like?

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MR. MURROW: Well, that trip out to Dix would have been quite a picture, wouldn't it, Kyle?

MISS GORKE: Well, I think it would, but I don't want a picture of that trip out to Dix, but I do want to--I have a picture that I'd love to show you, if I might.

MR. MURROW: Good.

MISS GORKE: Steve and I, some time ago, for lunch since we got married, decided to start a collection of baby

pictures of all our friends, and the way we started it actually was when we asked our mutual manager, Ken Greenway, for a picture of himself, and the one he sent me was one that won him a charming child contest at the tender age of about six or seven, and this is a picture of him here. Of course, he has a little less hair now, but nevertheless, it is very, very lovely and we're glad we started this baby picture collection.

MR. LAWRENCE: Mr. Murrow, this picture here; this is my favorite of our collection. This little girl was, well, I think she was about three years old when the picture was taken, she's the dearest baby in the whole world, she's my wife. Here's a picture of Eydie.

MR. MURROW: I didn't recognize her, I must confess, Steve.

MR. LAWRENCE: Oh, she has changed.

MISS GORME: This charming little young man has changed considerably, too, thank the Good Lord; this is my husband, Steve at age eight months?

MR. LAWRENCE: Yeah. I was about eight or nine months. I don't remember, but that's what my mother says.

Here's a picture that must be familiar to you, Mr. Murrow. This young gentleman at the time was not on television, but since then he's made many appearances. Do you

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MR. LAWRENCE: Yeah. I was about eight or nine months. I don't remember, but that's what my mother says.

Here's a picture that must be familiar to you, Mr. Murrow. This young gentleman at the time was not on television, but since then he's made many appearances. Do you

recognize this?

MR. MURROW: No, I'm afraid I don't, Steve. All babies look like Winston Churchill to me. Who is it?

MR. LAWRENCE: Laughter: Well, he wears glasses today. This is our old television boss. That's Steve Allen.

MR. MURROW: Oh, of course. I can't recognize him without the glasses.

MR. LAWRENCE: He hasn't changed very much if you look real close, though.

MISS GORME: Of course, we haven't quite finished with those. There are some empty spaces, and we just have to finish it, soon.

MR. MURROW: Well, that will be an interesting collection when it's finished.

MISS GORME: I think it will be.

MR. MURROW: By the way, how's the apartment coming along? Is it finished?

MISS GORME: Well, no. We're on the road quite a bit, Mr. Murrow, and we don't have time to pay as much attention to it as we might, but this is one particular piece that I myself am responsible for. This is an Italian breakfront. It stands about eight feet high, and it's about seven feet wide, and this is the first thing that I bought for this apartment

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and it really-- I never thought it would fit in the apartment. I just loved it so much, that I never even measured this wall. I bought it before I measured, thinking well maybe it will fit, maybe it will fit. Well, it just made it, and I just love it. We'll take this with us when we move or wherever we go, and I'm very pleased with it.

MR. LAWRENCE: We don't have enough room, though, for all the wedding gifts that we got.

MISS GORME: No. We usually keep our wedding gifts in here, but of course, we don't have enough room in here for all of them.

MR. MURROW: Well, I hope you got presents that you can use. Did you?

MISS GORME: Oh, yes. We certainly did. I mean, all the presents that we got are ones that we can use, but one of our favorites is this clock that was given to me by my cousin, who is a jeweler; and it's a very, very, special atmospheric clock.

MR. LAWRENCE: You know, Mr. Murrow, there's a cute little story that I'd like to tell you about this clock. My mother and father-- the first time that they visited us here at the apartment, (I was sort of taking them on a little tour of the place.) and then I stopped and explained about this clock.

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MR. LAWRENCE: You know, Mr. Merrow, there's a cute little story that I'd like to tell you about this clock. My mother and father-- the first time that they visited us here at the apartment. (I was sort of telling them on a little tour of the place.) and then I stopped and explained about this clock.

It's very unusual. It's made by hand, and it took about nine months to assemble, and if they made one mistake, well, they would almost throw the complete clock out, and start all over. It's all hand carved and runs on atmospheric pressure. You don't have to wind it, and my father was looking at it and I don't think he was too impressed; he thought it was an alarm clock, and then he proceeded by telling me it was five minutes fast.

MISS GORME: Well, it was, and still is. (Laughter)

MR. MURROW: Too much atmospheric pressure.

MISS GORME: I guess so.

MR. LAWRENCE: Oh about five minutes worth.

MR. MURROW: That's a handsome piece of furniture you're leaning on there. Is that a wedding gift?

MISS GORME: No. This isn't a wedding gift, but it's my favorite, because I had quite a bit to do with designing it. This is the unit in which we house our television, our hi-fi and radio, and it also serves as a room divider between the living room, Mr. Murrow, where you are now, and our dining area, and our very tiny little kitchen.

MR. MURROW: I can just see the kitchen.

Steve, speaking of kitchens, have you drawn any KP duty since you went to Fort Dix?

MR. LAWRENCE: Well, as a matter of fact, I just

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Steve, speaking of kitchens, have you seen any [illegible] KP duty since you went to Fort Dix?

MR. LAWRENCE: Well, as a matter of fact, [illegible]

did KP Monday. They have a new system of KP now. You have to report in early, and check in for about two hours to find out what your job is, and then after you work with the man that you're going to replace for two hours, you go back to bed, and you tie a white towel on your bunk, see, so that when the CQ comes in to wake you up at three o'clock in the morning (he's the guy who comes in and wakes you up-- an aside to Miss Gorme) and, he comes in about three-- three fifteen, and wherever he sees a white towel, he nudges the guy in that bunk and shines a flashlight on him and he says: "KP, come on." So, there were about a half a dozen of us in our barracks this particular night, and it was a very cold night, and you know, you're very reluctant getting out of bed, but I finally got out, and a half-a-dozen of us went to the kitchen and we got there about five minutes of four in the morning, and we were all huddling close to the stove to keep warm, you know, we were fighting for positions. I think we beat the cooks there by about five minutes.

MISS GORME: To beat the cooks or the stove?

MR. LAWRENCE: Laughter. Both. It was very interesting doing KP. I did about eighteen hours of it. I peeled two big stacks of potatoes and washed them and cut them; opened about two dozen big juice cans, and cracked a couple of hundred eggs.

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MISS GORME: This is a guy that wouldn't go down for bread before breakfast in the morning! (Laughter)

MR. LAWRENCE: Well, you never made it an order, honey.

MR. MURROW: Well, that could be changed now, Steve. Tell me, going into the Army as you did, from show business, did the men in your outfit tend to give you a rather rough time at first?

MR. LAWRENCE: Well, I think every new recruit-- enlisted man, gets a certain amount of good-natured ribbing, I guess, but I wound up quite fortunate, I think, in my Platoon-- my Company-- my barracks. I think we've got some of the greatest guys in the Army, and I'm very happy to be part of it. Actually, they are from all over the country, and all walks of life, and it's very interesting, because we sit and trade stories all day and as I said, very interesting, and after a while of wearing the Army uniform, which is kind of strange at first, you know,

MR. MURROW: Yes--

MR. LAWRENCE: after a while you get to feel like you belong to one of the biggest things in the country, and it's a very proud feeling that I have to wear the uniform of the United States Army, and the guys are just wonderful there, really they are. It's great.

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MR. MURROW: Are they looking at this tonight, do you think?

MR. LAWRENCE: I think they have permission-- I think they have secured permission.

MR. MURROW: Eydie--

MISS GORME: Yes--

MR. MURROW: I remember when we visited you in your parents' home when you were still single, and I remember a piano that you were in the midst of painting at the time. Did you ever get it finished?

MISS GORME: No, sir. I never did get it finished, but I do have another piano that I'd like to show you right now.

MR. MURROW: Good.

MISS GORME: If I might. This piano was given to me by my husband, just immediately before we got married, and this more or less tipped me off that he was going to ask me to marry him, because I don't play the piano. (Laughter)

MR. LAWRENCE: Well, I do, and I figured what would be the best gift to give your future wife-- a piano!

MR. MURROW: Well now, that's what I call a very practical man. Is the piano still in tune?

MISS GORME: Well yes, I think it's still in tune. (Played a couple of notes.)

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(Played a couple of notes.)

MR. LAWRENCE: Yes, it is. You must have had it tuned.

MISS GORME: I did. Want me over there?

MR. LAWRENCE: Sure, come on over. (Plays a few bars of music.)

MISS GORME: Oh, I'll never make it. Really, that's not my key.

MR. LAWRENCE: That's not your key? All right. How about another one in the same tune.

Both sing.

MR. MURROW: Well, the piano is in tune, and so are you. Thank you very much.

Steve, before heading back to camp, is there anything you'd like to ask?

MR. LAWRENCE: Yes, there is, Mr. Murrow, as I said a bit earlier, I believe my Company has secured permission to watch the show this evening. They have a little television set in the Orderly Room, but it's too small for the whole Company to fit into, so I think they took the set outside, and I think all the boys are watching out there, and this is where we generally march-- out in the Company Area, and I believe the 1st, 2nd, 3rd and 4th Platoon is probably watching the show right now, so I know I'd like to say a special hello to the 2nd

Platoon, Company M, 2nd Training Regiment. Enjoying it? See you at reveille.

MR. MURROW: After the top Sergeant. (Laughter) Good night Eydie. Good night, Steve.

MR. LAWRENCE: Good night, Mr. Murrow.

MISS GORME: Good night, Mr. Murrow.

MR. MURROW: In just a moment we'll take you to California for a visit with columnist Abigail Van Buren and her family, but first a word from Bob Wright.

(Commercial)

MR. MURROW: About two years ago the San Francisco Chronicle acquired a new columnist-- Abigail Van Buren and her advice to the lovelorn. Since then, the column has spread to more than three-hundred newspapers, and a book resulting from it called "Dear Abie" has been on the best-seller list for some twenty-odd weeks.

Across the country, Abie Van Buren's frequently startling and always refreshing remarks to the lonely hearts are, so I am told, favorite subjects of conversation, during the morning coffee break.

Abigail Van Buren was born Pauline Esther Friedman in Sioux City, Iowa, where she grew up, and where twenty years ago she married Morton Phillips, a San Francisco business execu-

Platoon, Company M, 2nd Training Regiment. Enjoying it? See you at reveille.

MR. MURROW: After the top Sergeant. (Laughter) Good night Sydie. Good night, Steve.

MR. LAWRENCE: Good night, Mr. Murrow.

MISS GOAMER: Good night, Mr. Murrow.

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tive. Abie and Mort Phillips live in this house with their two teen-age children, Jean and Edie. They've lived here for four years, in Hillsboro, California, a suburb about thirty-minutes drive from San Francisco.

Good evening, Abie.

MISS VAN BUREN: Hello, Ed.

MR. MURROW: Tell me, did you meet today's deadline, or are you still working?

MISS VAN BUREN: Are you kidding? I never work evenings. My column work is done from eight in the morning until three in the afternoon. I never work on my family's time.

MR. MURROW: You mean it's possible to turn out a daily column as Abigail Van Buren without letting it interfere with Mrs. Morton Phillips? Wife and mother?

MISS VAN BUREN: I should say so, Ed. What you might call a career is actually my hobby. You see, my number one career is my family, but I never let my career interfere with my hobby.

MR. MURROW: Well, it seems to me you've given good advice to yourself, Abie. Tell me, about how many people seek your professional advice in the course of an average week?

MISS VAN BUREN: Well, when I first started, Ed, for the San Francisco Chronicle, I had just a mere trickling of

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MISS VAN BUREN: I should say so, Ed. What you might call a career is actually my hobby. You see, my number one career is my family, but I never let my career interfere with my hobby.

MR. MURROW: Well, it seems to me you've given good advice to yourself, Abie. Tell me, about how many people seek your professional advice in the course of an average week?

MISS VAN BUREN: Well, when I first started for the San Francisco Chronicle, I had just a few thousand of

letters, but then the syndicate discovered me in about two-and a-half weeks, and now my mail totals eight-thousand letters a week. The best ones I can't print.

MR. MURROW: Eight thousand! It sounds as though you must run a sort of lovelorn production line. How do you answer them all?

MISS VAN BUREN: Well, I tell you-- or show you-- right here I have this electric letter opener-- you see that?

MR. MURROW: I see it. It looks to me as though you might shred them.

MISS VAN BUREN: Isn't that wonderful. They're all opened automatically, Ed. They're sorted by secretaries-- I have five of them. This is the room where two of them work here with me. We work every day, and every letter including a self-addressed, stamped envelope receives a personal answer, and I might add that I've worked as long as an hour on one letter if I feel some people's subject can be accomplished.

MR. MURROW: Well now, what kind of good advice did Abie Van Buren dispense today?

MISS VAN BUREN: Well, here's a sample of my days' work. This little girl is a reader of the "Portland Oregonian". She wanted to know if there was a home for unwed mothers near Portland where she could go quietly to have her baby. She's

letters, but when the syndicate discovered me in about two-and a-half weeks, and now my mail totals eight-thousand letters a week. The best ones I can't print.

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MR. MURROW: Well now, what kind of work-advice did Abie Van Buren dispense today?

MISS VAN BUREN: Well, here's a sample of my day's work. This little girl is a reader of the "Portland Oregonian". She wanted to know if there was a home for unwed mothers in Portland where she could go quietly to have her baby. Well,

sixteen. This letter is from a reader of the "Los Angeles Mirror News" and I've sent her a list of homes for the aged. This letter is from a woman who doesn't know her legal rights. She has no money for a lawyer; she follows my column in the "Chicago American." Somebody wants to know about aid for the blind- that's in the "Evening Star." Another unwed mother, age eighteen, seeking help through the "Denver Post." There are a lot of letters yet, inquiring about homes for unwed mothers through the "Cleveland Plain Dealer".

MR. MURROW: There are a lot of places for people to get help, if they know where to go, isn't that right, Abie?

MISS VAN BUREN: I should say so. But you know, they aren't all tragic. Here's a letter from a man who wrote me in care of "The Milwaukee Sentinel". His wife doesn't understand him, but his bookkeeper does. And how about the one from a man from Minneapolis-- the "Minneapolis Star", who asks me to help him find a husband for his bird dog. And here's a letter from a teen-ager who wrote in care of the "Detroit Times"; she wants to know what to do about "square parents."

MR. MURROW: Tell me, are all the letters you answer, are they legitimate? Don't you write any yourself, and then answer them?

MISS VAN BUREN: Ed, I couldn't begin to write

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MR. MURROW: There are a lot of places for people to get help. If they know where to go, isn't that right, Ruth?

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MR. MURROW: Tell me, are all the letters in answer, are they legitimate? Don't you write any yourself, and then answer them?

MISS VAN BUREN: No, I wouldn't begin to

anything as good as what I actually receive in my morning mail.

MR. MURROW: Abie, how have Mort and the children taken to your sudden fame?

MISS VAN BUREN: Let's go out on the patio and ask them.

MR. MURROW: Good.

MR. PHILLIPS: Hello Abigail, sweetheart.

MISS VAN BUREN: Hello, sweetheart. This is Mort.

MR. MURROW: Good evening, Mort.

MR. PHILLIPS: Hello, Ed.

MISS VAN BUREN: And my daughter, Jean.

JEAN: How do you do, Mr. Murrow.

MR. MURROW: Good evening.

MISS VAN BUREN: And my son, Eddie.

EDDIE: Hi, how do you do, sir.

MR. MURROW: How are you, Eddie?

Mort, after being married for some eighteen years, how did it feel two years ago to suddenly discover that your wife was such a celebrity?

MR. PHILLIPS: Ed, my wife has been a celebrity to me for twenty years.

MR. MURROW: Jean, when you have problems, do you take them to "Dear Abie" to Mrs. Phillips, or to Mr. Phillips?

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MR. PHILLIPS: Hello Abigail, sweetheart.

MISS VAN BUREN: Hello, sweetheart. This is Mort.

MR. MURROW: Good evening, Mort.

MR. PHILLIPS: Hello, Ed.

MISS VAN BUREN: And my daughter, Jean.

JEAN: How do you do, Mr. Murrow.

MR. MURROW: Good evening.

MISS VAN BUREN: And my son, Eddie.

EDDIE: Hi, how do you do, sir.

MR. MURROW: How are you, Eddie?

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MR. PHILLIPS: Well, my wife has been a celebrity to me for twenty years.

MR. MURROW: Jean, when you have problems, you take them to "Dear Abie" to Mrs. Phillips, or to Mr. Phillips?

JEAN: I take them to my mother.

MR. MURROW: Well, Jean, your mother has made quite a success giving counsel to several thousand people during the past two years. In general, what kind of advice does she give you?

JEAN: Well, before mother was Abie, if she was going to introduce me to someone, she would always say: "Be sweet and be pleasant." Now, she says: "Be sweet and be pleasant, and remember act normal and adjusted."

MR. MURROW: Eddie, what's the uniform you are wearing?

EDDIE: San Raphael Military Academy, sir.

MR. MURROW: San Raphael. I'm glad you could get home tonight. How often do you get a pass, Eddie?

EDDIE: From four to six weeks, if my grades are B plus or better, sir.

MR. MURROW: Four to six weeks. Have you missed many week-ends?

EDDIE: No sir. None yet.

MR. MURROW: Congratulations. You must be quite a scholar. Now, soldering being a man's game, I suppose you turn to your dad for guidance in military matters. Is that right?

EDDIE: Oh, always. My dad's a private, and so am I.

JEAN: I take them to my mother.

MR. MURROW: Well, Jean, your mother has made quite a success giving counsel to several thousand people during the past two years. In general, what kind of advice does she give you?

JEAN: Well, before mother was Abie, if she was going to introduce me to someone, she would always say: "Be sweet and be pleasant." Now, she says: "Be sweet and be pleasant, and remember not normal and animated."

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EDDIE: No sir. None yet.

MR. MURROW: General Letlane. You are quite a scholar. Now, selecting being a man's game, I suppose you turn to your dad for guidance in military matters.

EDDIE: Oh, always. My dad's a fully [illegible]

MR. MURROW: Mort, while Abie is getting accolades from her fans, I take it you're satisfied to get yours from your family. Is that right?

MR. PHILLIPS: Satisfied, happy and grateful, Ed. As a matter of fact, there's somethihg in this next room that I want to show you. This trophy was given me last Fathers' Day. It's about as near to a Golf Trophy as I'll ever get. Let me read the inscription to you. It says: "Presented to Morton Phillips, worlds greatest father, from Jeanie and Eddie, the worlds best trained children."

MR. MURROW: How true. How true.

MR. PHILLIPS: Now, isn't that better than a hole in one?

MR. MURROW: I agree. Abie, do you get a great deal of mail from youngsters?

MISS VAN BUREN: Yes, I do, Ed. About twenty per cent of my letters come from teen-agers, and they all sound just like this: "Dear Abie: I am a girl who is fourteen years old and I am desperately in love with a boy who is fifteen. When I see him in the hall at school, I say 'Hi' and then he says 'Hi', but if I don't say 'Hi', he never says 'Hi'. Who should say 'Hi' first?

MR. MURROW: Well now, how do you come up with the

answers to these important questions?

MISS VAN BUREN: Well Ed, it's just horse sense. As my good friend, Dr. John Alexander says: "Horse sense can be found in a stable mind." Isn't that terrible.

MR. MURROW: No, it's good. I like it.

MISS VAN BUREN: It really is. I think that good behavior, knowing the right thing to do, is instinctive. All we need is someone to give us a push in the right direction.

MR. MURROW: What kind of people write you, in addition to youngsters?

MISS VAN BUREN: All kinds of people write to me, Ed, because everyone, if he is honest, has a problem, and I think that the business of living from one day to the next is just one problem after another. Most people just want someone to listen to them, without moralizing or sermonizing or sitting in judgment, so it's good therapy just to write a letter, and get it out of your system-- tell somebody.

MR. MURROW: You're probably going to get some more in the next few days. Abie, a few minutes ago you mentioned another room where you answer, oh, a few thousand letters. Could we see it?

MISS VAN BUREN: Surely. Now in this room-- this is my office, believe it or night. Isn't that something?

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MISS VAN BUREN: Sure. Now in this room-- this is my office, believe it or night. Isn't it a wonderful

MR. MURROW: It doesn't look much like a work-room.

MISS VAN BUREN: Well, I assure you, it's a veritable beehive during the daytime. I have two secretaries. They are both marvelous, Catherine Biehle and Margery Earlie. They work here on desks that collapse, on IBM typewriters. There are letters strewn all over the room, and it's really a very, very busy place. But, at night when Morton comes home, about six o'clock, I have the office dismantled; there's never a bit of evidence that any business had been going on, and that's the way we like it, you see. That's why I keep my career and my hobby apart, and both successful. Let me show you something, Ed. You see this?

MR. MURROW: Yes.

MISS VAN BUREN: This is my baby's booty.

MR. MURROW: Oh, my. I'll bet his feet hurt every time he looks at that.

MISS VAN BUREN: Yes, that's Morton's Infantry boot. He walked a lot of miles in this. Shall we go into the other room?

MR. MURROW: Good old GI boots.

MISS VAN BUREN: That's right. I've got the keys and the dog-tags. Shall we go into the other room?

MR. MURROW: Yes.

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MR. MURROW: Good old Gi boots.

MISS VAN BUREN: That's right. [illegible] and the log-tape. Shall we go into the other room?

MR. MURROW: Yes.

MISS VAN BUREN: This is his actual boot, you know.

MR. MURROW: Uh huh.

MISS VAN BUREN: I had the boot bronzed.

MR. MURROW: Mort, has Abie's career changed your way of living very much?

MR. PHILLIPS: Changed my way of living? No, Ed. I'm pleased a little bit about retiring, for having a wife who is a successful working woman, and from time to time there are those who refer to me as Martin Van Buren, but it hasn't changed our way of living.

MR. MURROW: Abie, it seems to me that you mix humor and witticism with your advice. Isn't this a departure from what might be called the established lovelorn column?

MISS VAN BUREN: Yes, I suppose it is. But you know, Ed, I think that a good laugh is worth a lot. Laughter is good therapy. I do admit that I use humor. It's helped a lot of people to read my column who wouldn't be caught dead reading an advice to the lovelorn column, but I do give some good, sound practical advice; it's entertaining, and it's constructive.

MR. MURROW: What do you really like most about being Abigail Van Buren?

MISS VAN BUREN: This is his actual most, you know.

MR. MURROW: Uh huh.

MISS VAN BUREN: I had the boot ironed.

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MR. MURROW: What do you really like most about being Abigail Van Buren?

MISS VAN BUREN: Well, I think I like the opportunities for reaching millions of people every day with a little horse sense. I think we could all use a lot of it, but nothing that we don't know and have never heard before, but it reminds us of things that we have to be reminded of.

MR. MURROW: Well, Abie, I can't say good-night without asking you for some general advice. What do you consider a good formula for life? Briefly.

MISS VAN BUREN: A good formula?

MR. MURROW: Yes.

MISS VAN BUREN: Well, the last chapter in my book, with all kidding aside, says: "Giving, I think, is the keyword for real happiness. Because, Ed, if you aren't giving, you aren't living."

MR. MURROW: Thank you very much, Abie. Thank you, Mort. Will you say good-night to the children?

MR. PHILLIPS: We will. Good night.

MISS VAN BUREN: Good night.

MR. MURROW: And thank you for letting us come. Incidentally, Abie Van Buren's twin sister, known as Anne Landers, also writes a lovelorn column for the "Chicago Sun-Times" syndicate.

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PERSON TO PERSON with EDWARD R. MURROW
Guests: Victor Reisel and Family
Dr. Robert F. Goheen and Family
Friday, October 10, 1958 - 10:30 P. M.

MR. MURROW: Good evening. I'm Ed Murrow. The name of the program is Person to Person. Tonight we'll be visiting first with labor writer Victor Reisel and his family here in New York, and then we'll move across the Hudson River to New Jersey, where the President of Princeton University, Dr. Robert F. Goheen, and his family will be waiting for us at home.

We'll be ready to go right after a word from Bob Wright.

(Commercial)

MR. MURROW: Victor Reisel is a columnist of the old-fashioned, hard-hitting, no punches pulled, school of reporting, as readers of his labor column in something over three-hundred newspapers know very well.

Two-and-a-half years ago Victor was attacked and

blinded by a hoodlum. The racketeers apparently didn't like what he had to say about them.

Victor Reisel was born forty-two years ago on the lower East side of Manhattan, where as a small boy, he witnessed the struggles of New York Labor movements. He even saw his father beaten a couple of times for working as a union business agent. After earning his way through college, working on newspapers, Victor became a reporter; then started his labor column about seventeen years ago.

Victor Reisel lives with his wife and two children in this apartment on the upper West side of New York.

Good evening, Victor.

MR. REISEL: Welcome, Ed.

MR. MURROW: Thank you. What's your lead story for tomorrow morning's column?

MR. REISEL: Well, it really is for Monday, and I've scooped myself, it's on Walter Reuther, and there's one-hundred million dollars involved in plans for a shorter work-week drive, but it will go out on Monday.

MR. MURROW: Victor, I suppose you've written and spoken a couple of million words by this time on the general subject of labor. Do you ever get a little bit weary of it?

MR. REISEL: No, I never did, Ed. This is, I think,

blinded by a moodlum. The reckoners apparently didn't like what he had to say about them.

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MR. MURROW: Victor, I suppose you've written or spoken a couple of million words by this time on the subject of labor. Do you ever get a little bored by it?

MR. REISEL: No. I never did. Why, when I

a really great running story, outsie of war and peace, and an occasional murder and mayhem, there's no other story like it, and everything is the labor story.

MR. MURROW: Well, Victor, I know you could talk for hours on your favorite subject, and I could certainly listen, but you seem to have kept busier than ever the past couple of years. How have you managed this?

MR. REISEL: Well, sometimes I am reminded of a visit to Neu Bevan, a sort of political opponent of the Prime Minister of the British Labor government, I think, within a year. I was out at his farm outside of London, and Bevan handed me a cup of tea and some crumpets. I don't quite know what crumpets are, but I couldn't find the tea and I sort of waved for it, and Bevan said; whimsically, "Inconvenient, not to see, isn't it?" Well, yeah, it is inconvenient, but we manage, quite well, and the column goes out every day, the broadcasts are there, and the lectures are there, and so I think we haven't stopped since I got out of the hospital about two-and-a-half years ago.

MR. MURROW: Well, Victor, doing a daily reporting job under ideal conditions is tough enough, but now you've got some additional problems, haven't you?

MR. REISEL: Yeah, I have to hear what I used to see, and that means an enormous amount of "reading". My wife starts

about a quarter to seven in the morning. We sit right here and we are briefed on all the morning papers; there are a great many of them in New York, and then by about eight-thirty to nine I-- between the radio and the reading of the clips and the reading of the newspapers, I think I know pretty well about what's breaking every morning, and I know the news tickers are equipped with telephones and there are telegrams. There are a great many good friends who see to it that I get clips from throughout the United States.

MR. MURROW: How about the actual writing, Victor?

MR. REISEL: Well, Ed, I've done so much talking and writing about automation, that I'm fully automated, if you can tell from these gadgets here. Not only is there a typewriter at the desk. The telephone-- I work at the office with a head set. Down here, if I am making notes on week-ends or evenings when I'm home I can put this in, and work the typewriter, which I can do by touch, so I write it as I always have. If I fly, or on trains, as I was on tour in Europe, here's a portable dictette which takes notes, and microphones which I use in interviews, and this is a longer, more permanent thing where I work it this way with a microphone and make my notes, and so at all times, I think we get along and make all the notes and have all the stories, and I've been pretty active these past two-and-a-half years.

MR. MURROW: Victor, how much traveling do you do these days?

MR. REISEL: We've done about, well, I think about a hundred-thousand miles since I got out of the hospital-- by jeep, by helicopter, by plane, by boat, by car-- everything.

MR. MURROW: Then you spend quite a bit of time away from your family, don't you?

MR. REISEL: Yes, I have. Ed, this is my son, Michael, number one boy-- seventeen, varsity, Horace Mann. I used to look like that before I put on this weight.

MR. MURROW: Good evening, Mike.

MICHAEL: Good evening, Mr. Murrow.

MR. MURROW: How are you?

MICHAEL: Fine, thank you.

MR. REISEL: I'd like you to meet my wife, Evelyn, and my daughter Susan, who is twelve.

MR. MURROW: Good.

MR. REISEL: Ed, this riding crop of mine I use to kind of get around with. It's got a lead top, so it's a kind of a long black-jack, and I bought it in Karachi, Pakistan.

This is my daughter, Susan, Ed.

SUSAN: Hello, Mr. Murrow.

MR. MURROW: How are you, Susan?

MR. MURROW: Victor, how much traveling do you do these days?

MR. REISEL: We've done about, well, I think about a hundred-thousand miles since I got out of the hospital -- by jeep, by helicopter, by plane, by boat, by car -- everything.

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MICHAEL: Good evening, Mr. Murrow.

MR. MURROW: How are you?

MICHAEL: Fine, thank you.

MR. REISEL: I'd like you to meet my wife, Evelyn, and my daughter Susan, who is twelve.

MR. MURROW: Good.

MR. REISEL: So, like getting out of bed, you know, kind of get around again. I'm going to have to, I'm a long black-foot, and I belong to an Indian, Blackfoot. This is my daughter, Susan, right.

SUSAN: Hello, Mr. Murrow.

MR. MURROW: Are you going, Susan?

SUSAN: Fine, thank you.

MR. MURROW: That's a very nice outfit you're wearing.

SUSAN: Thank you.

MR. MURROW: I like it.

SUSAN: Thank you.

MR. MURROW: Mike--

MICHAEL: Yes sir.

MR. MURROW: I heard some news from your father today that I think you might be interested in.

MICHAEL: Yes--

MR. MURROW: Have you got your feet braced?

MICHAEL: Yes sir.

MR. MURROW: Tomorrow, you get your first car.

MR. REISEL: Say something, say something.

MR. MURROW: Drive carefully, now.

MICHAEL: Thank you very much, Mr. Murrow.

MR. MURROW: I wonder what your mother will say to that.

MR. REISEL: This is my wife, Evelyn, Ed.

MR. MURROW: Good evening, Mrs. Reisel.

MRS. REISEL: Good evening, Mr. Murrow. It's nice having you visit us tonight.

MR. MURROW: Thank you very much. It's nice to be

there.

MICHAEL: Mr. Murrow, if you folks will excuse me, I'll say good-night now. And, thanks for that car.

MR. MURROW: All right. Dream about that car.

MICHAEL: I will. Good night.

MRS. REISEL: And drive carefully.

MICHAEL: Make sure it's got a motor in it. Good night.

MR. MURROW: Good night. Mrs. Reisel, Victor mentioned that you now help him with his column.

MRS. REISEL: Yes.

MR. MURROW: Did you have any previous newspaper experience?

MRS. REISEL: Well no, not really, but I certainly have had enough since we've been married. I've been doing a great deal of traveling with Victor, helping him on his column, and I do a lot of research for him and reading, and I think we're a great team.

MR. MURROW: Victor, how much staff do you have to take along on tour with you?

MR. REISEL: Well, Evelyn and a bodyguard, and I'm very grateful to the Mayor and to Commissioner Stephen Kennedy and of course, you'll notice the building is always under body-

there.

MIGHANEL: Mr. Murrow, if you folks will excuse me, I'll say good-night now. And, thanks for that car.

MR. MURROW: All right. Dream about that car.

MIGHANEL: I will. Good night.

MRS. REISEN: And drive carefully.

MIGHANEL: Make sure it's got a motor in it. Good night.

MR. MURROW: Good night. Mrs. Reisen, Victor mentioned that you now help him with his column.

MRS. REISEN: Yes.

MR. MURROW: Did you have any previous newspaper experience?

MRS. REISEN: Well no, not really, but I certainly have had enough since we've been married. I've been with him a great deal of travelling with Victor, helping him on his work, and I do a lot of research for him and reading, and I think we're a great team.

MR. MURROW: Victor, how much staff do you have to take along on tour with you?

MR. REISEN: Well, I've got a lot of people who are very grateful to the Navy and to Secretary Forrestal, and of course, you'll notice the Reisens is always on

guard and everybody else is, so when I travel, however, there's Mrs. Reisel and the bodyguard and myself. We work these stories alone, Ed.

MR. MURROW: Do you still enjoy traveling as much as ever, Victor?

MR. REISEL: Yes, I do. We had, I thought, a pretty terrific time this summer, and when I went to Paris for the De Gaulle quiet social bloodless revolution, we had a time, if you'll forgive me the phrase, "culturally", too. A very interesting thing happened at the Bastille Day, July the fourteenth parade. That was the first day that DeGaulle actually rode down the Champs de Elysee, and there was an artist sitting on a balcony overlooking the Champs de Elysee, and there was an artist, I think he's going to be quite a guy, by the name of Homburg, who is an abstractionist, they tell me; and this is a picture he drew from the balcony as DeGaulle went by, and the helicopter was guarding DeGaulle from on top, and by the way, I also went with friends who described the modern museum. I'm not much of a fellow at art, the Van Gogh, DuBois, Gaugin, kind of fellow, but now that I can't see I've gone into something else. This is a bust by my very good friend, Leo Chern, and we were both raised in the Bronx. (That ought to kill him.) You know, Leo has sort of just begun to sculpt, that is, within the last couple of years, and

this is his head of Schweitzer, and I learned from him to appreciate this thing, and also the house is full of gadgets which I can touch, and little bits of stuff that I can touch, and I get the feel of it, and I think it can be quite a hobby. I can tell from its form whether it's an abstraction, whether it's modern, futuristic, or whether it's a classical thing, and this is Schweitzer, if I retain his face, and I know from his eyes, his nose, and the mustache, and it's an original Chern.

MR. MURROW: Victor, how about the theatre. Do you still go as much as you used to?

MR. REISEL: Go all the time. As a matter of fact, in London, which I consider, really, the off-Broadway theatre, we spent a great deal of time, especially with Wellington Smythe, and Bellafonte, and spent a lot of time with Charlie Laughton and Elsa Lancaster in a very fine play. Wellington gave orders that there would be no silent stage work and Lancaster got kind of excited and broke her dish, which was a prop, and it threw the play out of gear. It was going pretty regular.

MR. MURROW: Evelyn, did Victor always have such a keen ear and memory?

MRS. REISEL: He's always had a very fine memory. All the time, that's why I think he is so good now.

MR. MURROW: Well, now that you give him an assist

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MRS. MITCHEL: He's always had a very
All the time, that's why I think he
MR. MURROW: Well, now that you

with the column, have you become a labor expert too?

MRS. REISEL: I most certainly have, and I enjoy it very much.

MR. MURROW: Victor, reporting labor and management for as many years as you have, do you feel there is a need for any new legislation?

MR. REISEL: Ed, sure there is a need for legislation. We can always use more laws, but what I don't understand, and I'd sure like to hear from people throughout the United States, is why, in the local communities, the law enforcement agencies, the District Attorneys, don't crack down. We've got a fine District Attorney here in New York. There's a good one in Philadelphia, but when you get throughout the United States, why if you had a crack-down-- you don't need a new law to crack down on arson, you don't need a new law to crack down on mayhem, on beatings, on extortions. Why isn't there this law and order throughout the United States? Why must most of the effective work be done by the J. Edgar Hoover, F.B.I., and the Justice Department and Federal Grand Jury?

MR. MURROW: Victor, do you think the Labor leaders themselves can succeed in cleaning up the soiled linen?

MR. REISEL: Well, I think George Meany is one of the great statesmen, not only of this country, but of the world,

but I don't think George Meany and the rest of the leaders of the Labor movement really can go out ahead of the law enforcement authorities, and in the final analysis, not all the courage in the world of a man like Meany, not all the courage in the world of a Dubinsky, can drive the goons out. You know, they clean their own house, and then sometimes the garbage is thrown in front of other houses. The Government's got to do it if the rank and file doesn't help its leadership.

MR. MURROW: Victor, I know you have a lot of work ahead of you. Has the doctor said whether or not it's ever going to be any easier for you?

MR. REISEL: Well, they're going to try. At least, you know, it's all pretty normal, the acid did no real-- you know, there was no plastic work, everything is as smooth as a baby's skin now, but there will be operations, and I get a great deal of light, I get a great deal of shadow motion, I get a great deal of retention of recognition of color. Well, maybe my doctor will murder me for using his name, but he's a very fine fellow. Dr. Ganofelto is going to operate one of these days, and maybe we'll get something out of the right eye, and well, we'll try. If I can get some ambulatory vision, just enough to walk, why, I'll settle for that.

MR. MURROW: Victor, thank you very much for letting

but I don't think George Meany and the rest of the leaders of the labor movement really can go out ahead of the law enforcement authorities, and in the final analysis, not all the courage in the world of a man like Meany, not all the courage in the world of a Dubinsky, can drive the goons out. You know, they clean their own house, and then sometimes the garbage is thrown in front of other houses. The Government's got to do it if the rank and file doesn't help its leadership.

MR. MURROW: Victor, I know you have a lot of work ahead of you. Has the doctor said whether or not it's even going to be any easier for you?

MR. REUTHER: Well, they're going to try. At least, you know, it's all pretty normal. The cold did no really harm, you know, there was no plastic work, everything is as smooth as a baby's skin now, but there will be operations, and I get a great deal of light. I get a great deal of shadow sometimes. I get a great deal of retention of recognition of color. Well, so the doctor will render me for using his name, but he's very, very fallow. Dr. Gonzalez is going to operate one of these days, maybe we'll get something out of the right eye, and we'll see. If I can get some substitute vision, that's enough for me. I'll settle for that.

MR. MURROW: Victor, thank you very much for [illegible]

us come tonight. Thank you, Mrs. Reisel.

MRS. REISEL: Thank you.

MR. REISEL: Ed, it was good talking to you.

MR. MURROW: You were speaking of courage, you have it in great quantity and we are in your debt. Thank you very much. Good night.

MR. REISEL: Good night.

MR. MURROW: In just a moment we'll take you for a visit with the President of Princeton, Dr. Robert F. Goheen, and his family, but first, a word from Bob Wright.

(Commercial)

MR. MURROW: About fifteen months ago, Robert F. Goheen was installed at the age of thirty-seven as the President of Princeton University. Of Scotch, Irish, Welsh ancestry, Robert Goheen was born in India, where his American parents were medical missionaries. He came to this country in his early teens to spend more than half of his life on the Princeton campus; as an undergraduate who excelled scholastically and was a member of the Varsity soccer team, as a graduate student, and as a member of the Faculty, specializing in Greek drama.

During World War II he was drafted as a private, and with the first Cav. Division in the South Pacific, rose to the rank of Lieutenant Colonel. Today, at the age of thirty-nine,

us come tonight. Thank you, Mrs. Reisel.

MRS. REISEL: Thank you.

MR. REISEL: Ed, it was good talking to you.

MR. MURROW: You were something of courage. You have it in great quantity and we are in your debt. Thank you very much. Good night.

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During World War II he was drafted as a private and with the Ninth Army. Promoted in the Fourth Infantry Division, rank of Lieutenant Colonel.

he is the third youngest President in Princeton's two-hundred and twelve year history, and was described by his predecessor as an intellectual who can hit two-hundred and twenty-five yard drives down the fairway.

Dr. and Mrs. Goheen and their six children live on the Princeton campus in "Prospect" which has been the official residence of the President of the university for the past eighty years.

Good evening, Dr. Goheen.

DR. GOHEEN: Good evening, Mr. Murrow.

MR. MURROW: Good evening, Mrs. Goheen.

MRS. GOHEEN: Good evening, Mr. Murrow. I don't think you've had a chance to meet our children. This is our daughter Megen, and our son, Stephen.

MR. MURROW: Good evening, Megen.

MEGEN: Good evening.

MR. MURROW: Hi, Steve.

STEPHEN: How do you do, sir.

MR. MURROW: Are some of the members of the Goheen family missing?

DR. GOHEEN: Yes, Ed. Our two oldest girls are at boarding school in Connecticut, and the two younger children have long since been in bed.

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DR. GOHEEN: Good evening, Mr. Murrow.

MR. MURROW: Good evening, Mrs. Goheen.

MRS. GOHEEN: Good evening, Mr. Murrow. I don't think you've had a chance to meet our children. This is our daughter Megan, and our son, Stephen.

MR. MURROW: Good evening, Megan.

MEGAN: Good evening.

MR. MURROW: Mr. Steve.

STEPHEN: How do you do, sir.

MR. MURROW: Are some of the members of the family missing tonight?

MRS. GOHEEN: Yes, Mr. [illegible] is at Little [illegible] boarding school in Connecticut, and the two younger children have long since been in bed.

MR. MURROW: Well President Goheen, are you making any predictions about the Princeton-Penn game? Tomorrow?

DR. GOHEEN: Well, no predictions, I'm told that Penn is due, but we remain hopeful.

MR. MURROW: Steve, do you play a little football?

STEPHEN: Yes, I play center with a team called the Rifles of boys my age. We play every Sunday afternoon.

MR. MURROW: Do you enjoy it?

STEPHEN: Yes sir.

MR. MURROW: Megen--

MEGEN: Yes--

MR. MURROW: Are you a football fan?

MEGEN: No, I'm not, but I would like to be an actress when I grow up.

MR. MURROW: An actress?

MEGEN: An actress.

MRS. GOHEEN: Well, I think I'd better take this actress and big football player along to bed.

MR. MURROW: Mrs. Goheen, I'm sure the Princeton President's residence offers enough room for all of your children?

MRS. GOHEEN: Oh, there's lots of space for us. Six children need a lot of room, but then, we enjoy having all this space here.

MR. MURROW: Well President Golden, are you making any predictions about the Princeton-Penn game? Tomorrow?

DR. GOLDEN: Well, no predictions. I'm told that Penn is due, but we remain hopeful.

MR. MURROW: Steve, do you play a little football?

STEPHEN: Yes, I play center with a team called the Nifles of boys my age. We play every Sunday afternoon.

MR. MURROW: Do you enjoy it?

STEPHEN: Yes sir.

MR. MURROW: Megan---

MEGAN: Yes---

MR. MURROW: Are you a football fan?

MEGAN: No, I'm not. But I would like to be on cheerleaders when I grow up.

MR. MURROW: An cheerleader?

MEGAN: An cheerleader.

MR. GOLDEN: Well, I think you'd be better off in the band. Penn and Map Fletcher's player along to here.

MR. MURROW: Yes, Golden. I'm sure you'll have President's residence officers and [illegible]

DR. GOLDEN: Well, I'm [illegible] children need a lot of room, but there's only [illegible] space here.

MR. MURROW: How many rooms are there in "Prospect?"

MRS. GOHEEN: Well, we have ten bedrooms, but we manage to fill them up very quickly. Now, if you'll all say goodnight to Mr. Murrow--

CHILDREN: Good night.

MR. MURROW: Good night.

MRS. GOHEEN: Bob, why don't you show him around a little bit?

DR. GOHEEN: Yes, Mr. Murrow. If you'll come this way. This is our dining room. It's too bad this can't be in color to show the handsome red drapes.

MR. MURROW: Yes, I remember those.

DR. GOHEEN: Here's the formal living room which, as a family, we very seldom use, though we entertain here, and the older girls use the piano on the other side of the room. This house, of course, comes from an older and more gracious age, but one can't really live in it for any length of time without being acutely aware of the people such as Woodrow Wilson and James McCuff and Harold Dodd, who have lived here and each made a great contribution to Princeton and also to higher education in this country. I think this other balcony here in the house is particularly attractive, with the molded work around it, and I see two familiar faces up there. Children, you'd better get on

MR. MURROW: How many rooms are there in "Prospects?"

MRS. GOHEEN: Well, we have four bedrooms, but we manage to fill them up very quickly. Now, if you'll say good-night to Mr. Murrow--

CHILDREN: Good night.

MR. MURROW: Good night.

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MR. MURROW: Yes, I noticed those.

DR. GOHEEN: Here's the formal living room which, as a family, we very seldom use. Though we entertain here, the older girls use the piano on the other side of the room. This house, of course, comes from an older and more genteel age. But one can't really live in it too much longer of course without acutely aware of the people such as Meredith Willson, Jack Benny, Hedda Hopper and Harold Dodd, who have lived here and each made great contributions to Pittsburgh and also to higher education in this country. I think this other factory here is the most particularly attractive. With the mail we hope to see two families moved up there. Children.

to bed.

MR. MURROW: Go to bed, Megen. Good night.

DR. GOHEEN: Now as we go in this way, we go into the library, which is where I work when I am home, and when I am home, this is, I expect, the room that the family uses the most. We love this room. It's quite a wonderful place.

MR. MURROW: Dr. Goheen, now that you are President, of Princeton, do you miss teaching?

DR. GOHEEN: Oh yes, indeed I do. I miss working with students, the close contact with them as individuals. I miss also the opportunity to work in a field of study which I thought was important and which I greatly enjoyed working in.

MR. MURROW: Dr., I'm sure your current problems are much greater than the old classroom problems. Right?

DR. GOHEEN: Well, I'm not sure that they are greater, there are certainly many more of them. They are much more diverse, they are much more constant. I think, though, that if one believes as intensely in the importance of a liberal education--if one believes as intensely in the importance of a liberal education for our time as I do, then Princeton is a wonderful place to work for and a great satisfaction in the job, which I now have. And, it seems to me that in our time in the world, there is a really tremendous need for more basic study in the frontiers of

to bed.

MR. MURROW: Go to bed, Roger. Good night.

MR. GOODMAN: Now as we go in this way, we go into the library, which is where I work when I am home, and when I am home, this is, I expect, the room that the family uses the most. We love this room. It's quite a wonderful place.

MR. MURROW: Dr. Goodman, now that you are President of Princeton, do you miss teaching?

MR. GOODMAN: Oh yes, indeed I do. I miss working with students, the close contact with them as individuals. I miss also the opportunity to work in a field of study which I thought was important and which I greatly enjoyed working in.

MR. MURROW: Do you find more problems, problems are much greater than the old classroom problems. Right?

MR. GOODMAN: Well, I'm not sure that they are, but there are certainly many more of them. They are more serious, they are much more complex. I think, though, that I believe as interestingly in the importance of [illegible] as if one believes as interestingly in the importance of [illegible] action for our [illegible] as I do, then [illegible] to work for and a great satisfaction in [illegible]. And it seems to be that in our time the [illegible] really [illegible] need for [illegible]

knowledge, whether it be scientific or humanistic or in the area of social and political affairs, and this is really the mission and function of Princeton to work in these areas.

MR. MURROW: Dr. Goheen, are you troubled at all by the sputnik inspired suggestions for crash programs in the sciences?

DR. GOHEEN: Well, I've been disturbed by some of the hysteria which was generated last year. It's of course, perfectly true that students in the Russian ten-year schools seem to get about five times as much science and mathematics education as do the students in most of our high schools. Yet, I am convinced that it would be a really grave mistake if we were to allow the Russian experience to dictate the curricula in our schools and colleges. After all, there's a great abyss between the Marxist Soviet view of life and our own democratic view of life, and the educational systems which will serve well the two different views have to be very different, and ours must be much more flexible, much more complex than the Russian system. I'm also concerned, I think, still, I was most concerned about it last year, but I'm still concerned about the fuzziness which there is in so much popular thinking about the role of basic science in our society. This fuzziness is a view which equates military hardware and gadgets and gimmickery with basic science.

knowledge, whether it be scientific or humanistic or in the area of social and political affairs, and this is really the mission and function of Princeton to work in these areas.

MR. MURROW: Dr. Conant, are you stimulated at all by the sputnik inspired suggestions for crash programs in the sciences?

DR. CONANT: Well, I've been disturbed by some of the hysteria which was generated last year. It's of course, perfectly true that students in the Russian top-ten schools seem to get about five times as much science and mathematics education as do the students in most of our high schools. Yet, I am convinced that it would be a really grave mistake if we were to allow the Russian experience to dictate the curriculum in our schools and colleges. After all, there's a great gulf between the Marxist Soviet view of life and our own conception of life, and the educational system which will serve well the two different views have to be very different, and even that is more flexible, much more complex than the Russians seem to also conceived. I think, still, I was most concerned about it last year, but I'm still concerned that the Congress and there is in so much popular thinking about the role of science in our society. This dangerous is a view that military hardware and weapons is the dominant kind of

Here comes Mrs. Goheen now.

MR. MURROW: Are the children all right, Mrs. Goheen?

MRS. GOHEEN: Yes, thank you, Mr. Murrow. They're especially cooperative tonight.

MR. MURROW: I thought Megen was going to leap right over from that balcony there.

Dr. Goheen, you speak of liberal education. Do you find that sometimes non-educators are a little confused by that word?

DR. GOHEEN: Oh yes. I think there is some confusion about it. Perhaps the first thing to emphasize is that traditionally and today, a liberal education is education in the sciences equally as in the arts and in the field of social studies. I would say further that the most important thing about a liberal education is that it is designed to liberate--that is, to quicken the mind and to extend the horizons of understanding beyond the limits simply of any particular vocation or talent or trade, to give us a wider, thoughtful confidence.

MR. MURROW: Dr. Goheen, when you were a youngster out in India, did you always look forward to being an educator?

DR. GOHEEN: Oh no, by no means. I had great ambitions to be a big game hunter at one time, and then I wanted to be a doctor, and eventually I was well along in my college

Here comes Mrs. Gohsen now.

MR. MURROW: Are the children all right, Mrs. Gohsen?

MRS. GOHSEN: Yes, thank you, Mr. Murrow. They're especially cooperative tonight.

MR. MURROW: I thought Megan was going to leap right over from that balcony there.

Mr. Gohsen, you speak of liberal education. Do you find that sometimes non-educators are a little concerned by that word?

MR. GOHSEN: Oh yes. I think there is some confusion about it. Perhaps the first thing to emphasize is that traditionally and today, a liberal education in education in the sciences equally as in the arts and in the field of social studies. I would say further that the most important thing about a liberal education is that it is designed to liberate--that is, to quicken the mind and to extend the horizons of understanding beyond the limits already of any particular vocation or balance or trade, to give us a wider, enlightened condition.

MR. MURROW: Mr. Gohsen, when you were a teacher out in India, did you always have reason to believe that students

MR. GOHSEN: Oh no, of course not. I had students who intend to be a doctor, and eventually I was well aware

career before I decided that I wanted to teach and in the process of my college career I got interested in the drama as a field.

MR. MURROW: Well, you didn't by any chance start out to be an actor, did you?

DR. GOHEEN: Oh no, by no means.

MR. MURROW: Mrs. Goheen, is the President being unduly modest?

MRS. GOHEEN: Oh, I don't think so. He was in one starring role, and he can't even remember the name of the play.

DR. GOHEEN: Well, I can't remember the name of the play, but I certainly discovered in that play that I was not cut out for the thespian life.

MR. MURROW: Well, you must have many fond memories of India, Dr. Goheen.

DR. GOHEEN: Oh yes indeed, I do, and I have, too, a very intense interest in the new India.

MRS. GOHEEN: We have some things from India which we consider our dearest possessions. One is this table, Mr. Murrow. It was given to us by my loving father-in-law. We have to warn our guests about these tusks, who have managed to outlast many silk stockings which they have ripped and gouged.

DR. GOHEEN: This elephant over here is a particular

career before I decided that I wanted to teach and in the process of my college career I got interested in the drama as a field.

MR. MURROW: Well, you didn't by any chance start out to be an actor, did you?

DR. GOHEEN: Oh no, by no means.

MR. MURROW: Mrs. Goheen, is the President being too duly modest?

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DR. GOHEEN: Well, I can't remember the name of the play, but I certainly discovered in that play that I was not cut out for the theatrical life.

MR. MURROW: Well, you must have many friends in America of India, Dr. Goheen.

DR. GOHEEN: Oh yes indeed. I do, and I have always had very intense interest in the new India.

MRS. GOHEEN: We have seen this a great deal where we consider our department responsible for the Indian students.

Murrow. It was given to us by the Indian Embassy -- Indian to worm our guests about their lives. We have had many silk stockings which they have received and [illegible].

DR. GOHEEN: This alternate year [illegible]

family favorite. You see that he hasn't been as fortunate with his tusks. I think our daughter, Ann, disposed of them at about age four, when she used to ride him.

MR. MURROW: Could that be the renowned Princeton tiger on the wall there?

DR. GOHEEN: No, this isn't the original, but it was shot by a Princeton alumnus, and then given to us through friends of my family.

MR. MURROW: Dr. Goheen, about Princeton. I know you recently announced an increase in tuition fees. Does this reflect rising costs all over the country?

DR. GOHEEN: Oh yes, indeed it does. Education has been caught in the general inflation in our national economy as much as anything and probably more than a great many other pursuits. This is one of the problems. The other problem, of course-- the other factor here-- is that anything that you try to do well is going to cost money. I am sure a good television show, Mr. Murrow, is an expensive operation, and so, indeed, is a first-class educational operation.

MR. MURROW: What are the major factors in this increased cost?

DR. GOHEEN: Well, there are a great many of them, and I wish we had time to talk about them at some length.

MR. MURROW: So do I.

DR. GOHEEN: I might mention the thing which is probably closest to my heart and interest, and this is the great shortage of really competent teachers and scholars which we have in our country today, and the urgent need in our society to upgrade the economic status of the teaching profession. Since the second World War we have allowed the economic position of faculties to decline badly at a time when virtually every other walk of life in our country was on the upgrade in its economic earnings. This has resulted in a loss of young people who should be in this profession today, and if we are going to make this profession attractive so it can draw in the high talent that we need to teach the literally millions of young people who will soon be coming into our colleges, we must radically improve faculty salaries.

MR. MURROW: Thank you very much, Dr. Goheen.

Thank you, Mrs. Goheen, for letting us come. If you let us come again we'll talk about Vassar instead of Princeton. All right?

MRS. GOHEEN: All right. Thank you very much.

DR. GOHEEN: Thank you very much. Good night.

MRS. GOHEEN: Good night.

MR. MURROW: Good night.

MR. MURROW: So do I.

DR. GOHEEN: I might mention the thing which is probably closest to my heart and interest, and that is the great shortage of really competent teachers and scholars which we have in our country today, and the urgent need in our society to upgrade the economic status of the teaching profession. Since the second World War we have allowed the economic position of professors to decline badly at a time when virtually every other walk of life in our country was on the upgrade in its economic status. This has resulted in a loss of young people who should be in this profession today, and if we are going to make this profession attractive so it can draw in the high talent that we need to teach the literally millions of young people who will soon be coming into our colleges, we must radically improve faculty salaries.

MR. MURROW: Thank you very much, Dr. Goheen.

Thank you, Dr. Goheen, for letting us come. Let us come again we'll talk about Vietnam instead of Pueblo. All right?

MRS. GOHEEN: All right. Thank you very much.

DR. GOHEEN: Thank you very much. Good night.

MRS. GOHEEN: Good night.

MR. MURROW: Good night.

PERSON TO PERSON with EDWARD R. MURROW
Guests: Mata and Hari
Mr. and Mrs. Vincent Price
Friday, October 17, 1958 - 10:30 P. M.

MR. MURROW: Good evening. I'm Ed Murrow. The name of the program is Person to Person. Tonight we'll be visiting first with dancers Mata and Hari here in New York. Then we'll move out to California where actor Vincent Price and his wife will be waiting for us at home.

We'll be ready to go right after a word from Bob Wright.

(Commercial)

MR. MURROW: Mata and Hari are the professional names for a husband and wife dance team whose satires have delighted night club, concert and television audiences. In private life they are Mr. and Mrs. Eugene Hari, both natives of Zurich, Switzerland.

Mata and Hari, as might be expected, met at a

dancing school in Zurich back in 1939. As members of a Swiss ballet company, they came to America in 1940 and toured the whole country. When the company disbanded about a year later, Mata and Hari made three important decisions: to stay here, to form a partnership, and to get married. Now, 18 years later, both contend these were the wisest decisions they ever made.

Mata and Hari, when they're not traveling in this country or abroad, live in this apartment building in New York City overlooking Central Park.

Good evening, Mata.

MATA: Good evening, Mr. Murrow.

MR. MURROW: Good evening, Hari.

HARI: Good evening, Mr. Murrow.

MR. MURROW: Or do you prefer being called Eugene?

HARI: Well, I'm used to Hari, but if Mata wants to say something special, she calls me Eugene.

MR. MURROW: Well, I have seen you two perform a number of times and I am always impressed with the intensity with which you work. I would assume that whenever you get a chance to relax, you do something that doesn't involve standing on your feet. Isn't that right?

MATA: That's right, Mr. Murrow. In fact, this is

dancing school in Zurich back in 1939. As members of a Swiss ballet company, they came to America in 1940 and toured the whole country. When the company disbanded about a year later, Meta and Hart made three important decisions: to stay here, to form a partnership, and to get married. Now, 18 years later, both contend these were the wisest decisions they ever made.

Meta and Hart, when they're not traveling in this country or abroad, live in this apartment building in New York City overlooking Central Park.

Good evening, Meta.

META: Good evening, Mr. Murrow.

MR. MURROW: Good evening, Hart.

HART: Good evening, Mr. Murrow.

MR. MURROW: Or do you prefer being called Eugene?

HART: Well, I'm used to Hart, but if Meta wants to say something special, she calls me Eugene.

MR. MURROW: Well, I have seen you two perform a number of times and I am always impressed with the intensity with which you work. I would assume that wherever you get a chance to relax, you do something that doesn't involve standing on your feet. Isn't that right?

META: That's right, Mr. Murrow. In fact, this is

our hobby room and here we like to relax, and particularly Eugene. He loves to do things with his hands or make mobiles.

MR. MURROW: Tell me, are you another of the people on Person to Person who paint?

HARI: Oh, not me. Mata paints but she never wants to show it to anybody.

MR. MURROW: Oh, Mata, don't be so modest. Let's see what you've put on canvas, will you?

MATA: Well, here is one of my paintings which I did during our vacation. It is my impression of the country, and I must tell you I don't know too much about painting. Always I have difficulty painting the necks, so I always put a necklace on them. But Eugene does this nice wire work. Here is his family of clowns. And he has another clown here which I like so very much.

HARI: Yes, this I just finished recently, and it is a very easy thing. You just take a little wire in your hand. You bend it, put it in any shape and you have lots of fun with it. You can stretch it. You can make different faces. Whenever you are in a different mood, you change it.

MR. MURROW: Is it very difficult to learn?

HARI: No, not at all. You just -- see? I would like to have you try it once because it's so much fun and I get

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HART: No, not at all. You just -- see? I would like to have you try it once because it's so much fun as I get

a kick out of it because the expression you can change from one sad -- to a smile (demonstrating).

MR. MURROW: Is this hobby something you imported from your native Switzerland?

MATA: No, not at all, Mr. Murrow. When we came to America we liked this country very, very much. As a matter of fact, we like the cafeterias very much.

HARI: And the food we like so much.

MATA: But then we got interested in American folklore. And we traveled so much, we picked up and we bought things.

MR. MURROW: Any particular period of American folklore that interests you?

HARI: Yes. American Indian, as a matter of fact. As you will see, here are several wall hangings, and we have carpets here which we think it is wonderful in early American and modern furniture.

MR. MURROW: Well, in the course of your work and your travels, you must have covered a lot of ground other than the Southwest, haven't you?

HARI: Oh, yes.

MATA: Yes. We traveled extensively through the whole country. We made several trips from coast to coast, and

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MATA: Yes. We traveled extensively through the whole country. We made several trips from coast to coast, and

we particularly like New England. And here are some more of Eugene's friends -- another mobile.

HARI: Here is our living room where we entertain our guests sometimes.

MR. MURROW: Mata?

MATA: Yes?

MR. MURROW: Do you make your husband stop at every antique shop along the way?

MATA: Oh, I definitely do, Mr. Murrow.

HARI: And these are the products of that. Sometimes I wanted to go on traveling when I had to turn back a couple of miles to go in antique stores. For instance, this here I worked hard myself even. It was an old banquet table which I cut into this size and polished it and oiled it. And here is something very interesting, I think. It's an early American spinning wheel which I electrified. I just put a bulb in it. And here is something different, too. It is a 150-year-old wagon wheel which I made a Lazy Susan out of it.

MR. MURROW: Lovely. How do you explain that with your deep interest in things American, most of your dance routines are patterned in the European tradition of the pantomime? That's right, isn't it?

MATA: Yes, it is true, and, Mr. Murrow, this was

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MATA: Yes, it is true, and, Mr. Murrow, this was

partly the reason we had a difficult time first in this country because we had to go through people before we came to an audience, and these people told us, "Oh, cut out all your pantomime and make your routines twice as fast." And things like this.

HARI: And then a particular incident I remember. We should put all the tricks, lifts and falls in one routine and then we would have something, but we never did.

MATA: But our strength is to combine pantomime and acting and dancing.

MR. MURROW: And you've done this with great success. But tell me, wouldn't it be an interesting experiment to try something typically American?

MATA: Oh, yes.

HARI: We have something like this. I will show you right here.

MATA: This is our studio, Mr. Murrow.

MR. MURROW: Oh, yes.

HARI: And these are the mirrors we put on where we practice every day when we are in New York, and control our movements. This is our exercise bar and the music. The tape recorder. Music. Everything right here.

MR. MURROW: It seems to me that you have company,

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or are those hats part of your costumes?

MATA: These are part of our costumes. As you see, we go always into characters in our dancing. Like this is a little clown hat.

HARI: Here are sort of a politician.

MATA: This is the flapper.

HARI: And here we have a new dance for the teenager.

MR. MURROW: Well, is your new act built around the American teenager?

MATA: No, it is the old West, as a matter of fact.

MR. MURROW: The old West?

MATA: Yes.

HARI: And I would like to show you a little something. I have to put up a screen where we can show you a little scene out of it.

MR. MURROW: I don't quite get the connection between the hats and the old West.

MATA: Well, we will show you some western characters.

HARI: The westerns are right here.

MATA: This is the Indian.

HARI: This is the man with the beard.

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MATA: This is the Indian.

HARI: This is the man with the beard.

MATA: Western outlaw.

HARI: The bad man. And the good man.

MR. MURROW: White hat and black hat. Right?

MATA: And later on in our story there is a fight between the good man and the bad man, and Eugene plays both parts in it and I am a passenger on the stagecoach. The bad man. And the good man. The bad man. And the good man.

(Hari portrays western fight scene.)

HARI: Well, this is one of our characters.

MR. MURROW: Bravo! My favorite western!

Well, that will probably do fine when you go on tour in this country, as I know you plan to do, but how do you think it would stand up if you took this same act abroad?

MATA: Oh, I think it would go very well abroad, and as a matter of fact, we are preparing a large concert tour. Columbia Concert Artists booked us for 18 weeks tour through this country on our own evenings, and later on the Morris office sends us to England with it.

HARI: So this should be very exciting because we formed our own company.

MR. MURROW: Oh, wonderful!

HARI: A whole show.

MR. MURROW: Tell me, when you are out on the stage,

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MR. MURROW: Tell me, when you are out on the stage,

can you tell instinctively if things are going well?

MATA: Oh, yes. The audience gives us quite some inspiration, and we feel it immediately if we have a good audience or a bad audience.

MR. MURROW: Now, when things occasionally go wrong -- I assume they don't always go just right -- when they are not going well during a performance, what sort of thoughts run through your minds? And do you talk to each other when you are going through all those intricate steps?

MATA: No.

HARI: No.

MATA: We don't talk to each other. We can't fall out of character. We have to keep on stage our character.

MR. MURROW: Well, Mata and Hari, let me wish you much luck on your tour of England and this country as well, and thank you for letting us come and visit you tonight.

MATA: Thank you, Mr. Murrow.

MR. MURROW: Good night.

HARI: Thank you, Mr. Murrow.

MATA: Good night.

HARI: Good night.

MR. MURROW: In just a moment we will take you for a visit with actor Vincent Price and his wife, but first a word

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MR. MURROW: Good night.

HARI: Thank you, Mr. Murrow.

MATA: Good night.

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from Bob Wright.

(Commercial)

MR. MURROW: Vincent Price is considered by his colleagues to be one of the most versatile actors in show business, but he is best known to television, motion picture and stage audiences as a suave, soft-spoken villain.

His success as an actor over the past 25 years has made it possible for him to indulge in his first enthusiasm, the fine arts which he studied at both Yale and London Universities.

Vincent Price was born 47 years ago in St. Louis, Missouri. His first acting role was in London. He won stardom on the stage a couple of years later with Helen Hayes in "Victoria Regina." Then he went on to make -- oh, something like 70 movies, and do hundreds of radio and television shows.

His primary pursuit the past couple of years has been touring this country and abroad collecting and lecturing on art with an occasional time out to earn his living as an actor.

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ation home and private museum is up on top of a hill about 50 steps up from the street in West Los Angeles.

Good evening, Mary.

MRS. PRICE: Good evening, Ed.

MR. MURROW: Good evening, Vincent.

MR. PRICE: Good evening, Ed.

MR. MURROW: Vincent, what's keeping you most busy these days? Art, acting or lecturing?

MR. PRICE: Well, Ed, I just finished a movie. It's a real good old-fashioned ghost story. It's called "The House on Haunted Hill." Then I just came back from a lecture tour around Michigan and Indiana, and I stopped in Detroit to sit on the Board of Trustees of one of my favorite projects, The Archives of American Art. And I go up again to Montana and the State of Washington on another lecture tour next week.

MR. MURROW: Mary, is Vincent's accumulation of art a lot of work for you?

MRS. PRICE: Well, he always accuses me of being a worse collector than he is, but actually we are both in the same trap.

MR. MURROW: Well, Vincent, you are fortunate to share that family project, aren't you?

MR. PRICE: Yes, I am, Ed. Whatever I don't collect,

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MRS. PRICE: Good evening, Ed.

MR. MURROW: Good evening, Vincent.

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MR. MURROW: Well, Vincent, you are fortunate to share that family project, aren't you?

MR. PRICE: Yes, I am, Ed. Whatever I don't collect,

she does, and my son, Barrett, who is a freshman at the University of New Mexico, shares all of our love in these home projects. We love to work around the house. We love to paint and garden and do all kinds of things.

MR. MURROW: Well, do you have to jockey for space for your individual interests, or is the house big enough for everything?

MRS. PRICE: Well, no, there's lots of room so far.

MR. PRICE: Well, we like to make everything look like it belongs here so it fits in. Take, for instance, this totem pole here. Well, now I think that everybody should have a 25-foot totem pole in their backyard, don't you, Ed?

MR. MURROW: I agree. I certainly do.

MR. PRICE: This has a fabulous history. It once belonged to the late great John Barrymore.

MR. MURROW: Mary?

MRS. PRICE: Yes?

MR. MURROW: With Vincent away so much, are you stuck with the "Do It Yourself" projects?

MRS. PRICE: Well, no. I manage to avoid that by always meeting him at the airport with either a paint brush or a trowel or something like that.

MR. PRICE: You know, that's true, Ed. One time

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MR. PRICE: You know, that's true. Ed, the time

this summer she met me out at the airport with all my work clothes and made me change in the car because that way we wouldn't lose a moment. That is how we were able to finish this fountain this summer. We did it all in just a few days.

MR. MURROW: Well, what's the fire?

MR. PRICE: Well, that's gas. It comes out from jets at the sides. Keeps us warm on these hot California nights.

MR. MURROW: Have you done similar work inside the house?

MRS. PRICE: Indeed we have, Ed. Won't you come in?

MR. MURROW: Thank you.

MR. PRICE: We'd like to have you see as much of the house as possible, Ed, in the time allowed. This is our family room. This is where we eat breakfast and dinner and watch television. Come on into the kitchen because that is Mary's real pride. And this is Mary's very special collection of copper molds.

MR. MURROW: Where did you get those, Mary?

MR. PRICE: Well, we picked them up in Europe, as a matter of fact, or she did while I was on location on a picture over there about seven years ago in the south of France.

MR. MURROW: What exactly are they?

MRS. PRICE: Well, they are cake molds, and they are

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MR. MURROW: What exactly are they?

MRS. PRICE: Well, they are echo molds, and they are

jelly molds, and they are shape molds.

MR. PRICE: And we use them, too.

MR. MURROW: Who keeps them polished?

MRS. PRICE: Speaking of that, Ed, I would like you to meet our friend, Harry Mullen, without whom this house really couldn't exist.

MR. MURROW: Good evening, Harry.

MR. MULLEN: Good evening, Mr. Murrow. How are you?

MR. MURROW: Fine, thank you. Nice to see you.

MR. MULLEN: Thanks.

MR. MURROW: Vincent, are you big in the kitchen?

MR. PRICE: Well, Ed, I'm 6'4" but this is a very big kitchen. Mary is a marvelous cook, but sometimes she will allow me to indulge myself in a little whim that I have of sort of whipping up extemporaneous dishes.

MR. MURROW: It's a very impressive kitchen. I congratulate you, Mary.

MRS. PRICE: Thank you so much, Ed.

MR. PRICE: You know, I've had a little share in this construction, too. I'd like to show you that. We thought we ought to have a place for wine bottles, and I saw this in Sunset Magazine. It is made out of drain tiles. A great place

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to keep wine.

MR. MURROW: Very practical. You must have quite a dining room to equal the standard of the kitchen. Right?

MR. PRICE: Yes, the dining room we're kind of proud of mainly because it has one of our favorite paintings. It is this wonderful picture by the great contemporary Italian painter, Avro. We lent it to the Pasadena Art Institute for their Italian show and they were good enough to lend it back to us for today.

We are also very proud of this table. It's a wonderful table to have parties at.

MR. MURROW: How old is it?

MRS. PRICE: Well, it really isn't old at all. It's something that came out of an old garden table from our other house.

MR. MURROW: It looks like a genuine antique from here.

MR. PRICE: Well, Ed, you have got to be awful careful about antiques. Now, for instance, take this screen. One time a couple of years ago there were some ladies going through the house on a house tour and I overheard them. One of them said, "Oh, isn't this the most beautiful old screen. It must be a 16th Century Spanish alter screen." Actually, it is made out

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MR. MURROW: It looks like a genuine antique from here.

MR. PRICE: Well, No, you have got to be awful careful about antiques. Now, for instance, take this here. One time a couple of years ago there were some Indians riding through the house on a horse tour and I overheard them. One of them said, "Oh, isn't this the most beautiful old terrace. It must be a 16th Century Spanish altar screen." Actually, it is just out

of two wrought iron balcony railings from a wrecked hotel in downtown Los Angeles.

MR. MURROW: Vincent, I know your collection must have very many authentic articles.

MR. PRICE: Well, we hope they're authentic, Ed. Come and see what we consider to be our masterpiece. We're very proud of this. This is a 5½-foot stone figure from the Wausepecan culture of Vera Cruz in Mexico. It's about the 12th Century.

MR. MURROW: It is a beautiful thing. How much does it weigh, Vince?

MRS. PRICE: Well, we think about 1200 pounds. In any case, it was just a dreadful job to get it up here.

MR. MURROW: You must have a very sturdy floor under it.

MR. PRICE: The way we look at it, Ed, is if it falls through the floor, it will look pretty in the basement, too.

MR. MURROW: Vincent, how do you go about finding these things?

MR. PRICE: Well, we try to keep our eyes open all the time. One of the most exciting things for collectors is to make a "find." We found this masterpiece of pre-Columbian art at a storage warehouse in Laguna Beach not very many miles away.

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MR. MURROW: Very fortunate. Vincent, I'm not much of a collector myself, but just what satisfaction do you get from having all of these wonderful objects of art around you?

MR. PRICE: Well, for one thing, we feel that by having them around us we can study them firsthand. I'm writing a book, Ed. It's going to be published this fall by Doubleday and this way, by having this art around us, I am able to say something that I really believe. You see, it's kind of a visual autobiography. It is not about what I have done, but what I have seen. I have a self-appointed mission to try to tell the American people that art belongs to everybody; not just a special few, and particularly I want and try to tell the American people that they should be enormously proud of their own American heritage because American art is the most exciting thing in the world today. We don't have to look to France anymore for great art.

I'm trying to write this book on airplanes between lecture dates. It's a good place to write, too.

MR. MURROW: Vincent, what else have you found in your travels?

MR. PRICE: Well, come along and we'll show you. This is something that excited us enormously. It's an African mask -- supposed to be one of the largest in the world. It is

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from the Urober tribe in Africa. There are 55 figures on this.

And over here you will find -- well, this is an archaic horse's head from the Momoyama period in Japan.

Here are two paintings by one of our favorite California painters, William Brice. And this wrought iron cross. This is the first thing we brought over from our old house and put it in the new one. We found it in a junk shop up in San Francisco. When we got it back, one of the experts told us that it was probably most likely one of the original crosses off the California Mission. We paid ten bucks for it.

MR. MURROW: It's a beautiful thing. I suppose it helps a lot if you know in advance exactly what you are looking for.

MR. PRICE: Yes, Ed, and that's the title of my book: "I Like What I Know."

MR. MURROW: When is it being published?

MR. PRICE: This next fall. Not this fall, but next fall by Doubleday.

MR. MURROW: We will look forward to it.

MR. PRICE: Thanks.

MR. MURROW: Vincent, that appears to be a fairly good-sized room. How big is it?

MR. PRICE: Well, it is 45 feet long, 30 feet wide,

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MR. MURROW: Vincent, that appears to be a fairly good-sized room. How big is it?

MR. PRICE: Well, it is 45 feet long, 25 feet wide.

and 22 feet high. We had to move from the old house because I gave Mary a 7 x 9-foot picture by Richard Eventoff, another California artist. We simply had to get out of that house. I thought she was crazy when she got this one because the walls were all a gloomy sort of yellow, and the ceiling was all varnished a dark, dark brown. Then we had it sandblasted and underneath we found this superb ceiling of matched Japanese pine.

MR. MURROW: Beautiful! How many people can you put in there at one time?

MR. PRICE: Well, I work for the Art Council over at UCLA. They have seminars in here every week and classes coming through at night, and one time about a year ago, the Los Angeles County Museum had a benefit and they had an open house and 2500 people came through here in one day. One year we had 4,000 people.

MR. MURROW: And I suppose you can handle quite a few people on a purely social basis, can't you?

MR. PRICE: Mary has taken care of that, too. For my anniversary about two years ago, she gave me this wonderful bar. It's a marvelous place from which to play host.

MR. MURROW: It looks as though it must originally have been something else.

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MR. MURROW: It looks as though it must originally have been something else.

MR. PRICE: Well, anything Mary had anything to do with was originally something else, Ed. You see, these panels were old doors that she found in a wrecked building. And then she found this wonderful sink here in a wrecking yard. And in here is a little icebox that I won on another television show.

MR. MURROW: A real work of art.

Vincent, can you recall when or how you got started as a collector?

MR. PRICE: Yes, Ed, when I was a little boy in Missouri. You know, St. Louis used to be called "The Mound City"---

MR. MURROW: Yes.

MR. PRICE: ---and -- well, all the kids used to look for arrowheads there including me. The only difference between me and the other kids was that I kept on collecting them.

I am particularly proud of this collection over here. They are prehistoric American Indian pottery, another part of the great American heritage.

MR. MURROW: Mary, you have something to do with the entertainment business, too, don't you?

MRS. PRICE: Indeed I do, Ed. I am a costume designer originally in the theater and now motion pictures. This year I wored on "Separate Tables" and that picture now shooting,

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"Devil's Desciple" in Great Britain.

MR. MURROW: Vincent, to get away from your avocation for a moment, do you remember your first acting job?

MR. PRICE: Hm, hm. I played a walk-on part of a cop in the London production of "Chicago." I am afraid they didn't hire me for my acting ability. They wanted an American to teach the English girls how to chew gum. They all swallowed it.

MR. MURROW: You've disproved the old adage, "Crime doesn't pay." I get the impression you thoroughly enjoy villain parts. Is that right?

MR. PRICE: I love to play the villain. They are very popular with the women, too. You know, women identify villains and men. But the most fun I have had recently is playing all kinds of parts in television, especially the westerns. Imagine being paid for riding a horse and shooting a gun. It's like a boyhood dream come true.

MR. MURROW: You know, I could probably guess the answer to this, but what kind of television show would you like to do most?

MR. PRICE: I want to do a big production, educational, entertainment show not at three o'clock on Sunday afternoon, but a prime time at night, Ed. I have a suspicion

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that the first television executive who allows this will become a national hero.

MR. MURROW: I wish you much luck, Vince.

Mary, you have a beautiful home. Do you ever expect to see the day when it will stop growing?

MRS. PRICE: I am afraid not, Ed.

MR. PRICE: Ed, I finish up my lecture tour as a juror on the Carnegie International and we are going off on a trip to Greece and Turkey and Italy and Spain.

MRS. PRICE: Every single time we go away, we promise ourselves that this time we will not buy anything, but, you know, it's a good thing Barrett will be home for his Christmas vacation when we get back.

MR. PRICE: You don't mean that he'll be able to carry up all that stuff we've bought -- those 50 stairs?

MR. MURROW: Let us come and visit you again and see your new acquisitions. Thank you very much.

MR. PRICE: Thank you very much.

MR. MURROW: Thank you, Mary.

MRS. PRICE: Good night.

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MR. MURROW: Thank you, Mary.

MRS. PRICE: Good night.

MR. MURROW: Good night.

CBS TELEVISION

PERSON TO PERSON WITH EDWARD R. MURROW

OCTOBER 24, 1958 10:30 P.M.

GUESTS: ROSIE DOLLY NETCHER
ROGER WILLIAMS

MURROW: Good evening. I'm Ed Murrow. The name of the program is PERSON TO PERSON. Tonight we'll be visiting with Rosie Dolly Netcher, one of the Dolly Sisters, and with pianist and recording artist Roger Williams and his family.

We'll be ready to go right after a word from Bob Wright.

(Commercial)

MURROW: Probably the most successful sister act in the history of show business was the Dolly Sisters who, in the 1920's, captivated audiences around the world with their singing and dancing. What's more, they were exciting offstage as on, as any casual look at their scrapbooks will testify. But that was a long time ago.

Today, of the original family of five who came to this country from Hungary, there remains only Rosie Dolly. Her parents are dead. Her brother and sister Jenny have also passed on, and her husband of twenty-four years, Irving

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Today, of the original family of five who came to this country from Hungary, there remains only Rosie Dolly. Her parents are dead. Her brother and sister have also passed on, and her husband of twenty-four years, Irving

Netcher, is also gone.

Rosie Dolly is holding the fort by herself. She lives alone in this apartment house on Park Avenue here in New York, more often than not surrounded by friends and many, many memories.

Good evening, Rosie.

DOLLY: Good evening, Mr. Murrow.

MURROW: I understand you have another birthday coming up tomorrow. The years have treated you very well.

DOLLY: Thank you very much.

MURROW: Now what do you do to keep yourself occupied these days?

DOLLY: Oh, my dear Mr. Murrow, I have so many things to attend to. I'm on a book right now. Then I have to do a lot of charity work, which I enjoy doing; for instance, right now I'm ? of the purple heart boys who have to be brought home for Christmas because they really have no way of getting home, but I try to bring home as many boys I can possibly do. And some of the bedridden boys I send flowers to and to the hospital.

I work for Big Joe's big drive for the children's Christmas so they all have little toys because they love it and they haven't got a bit of toys to play with and I---and a

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Christmas tree and not even a little candy or anything like that.

MURROW: When you came here from Hungary as a little girl, did you ever experience a Christmas without toys or the traditional dinner with all the fixings?

DOLLY: I don't hear you very well, Mr. Murrow.

MURROW: I say, when you first came here from Hungary did you ever have a Christmas without toys or a big dinner?

DOLLY: (Laughter) Oh, indeed I did. There were many Christmas when we never had any toys at all, and many, many times we ate just stale bread and maybe a glass of milk. But you know, it's a very curious thing: when you have a happy home, love, and affection, I don't think children mind it very much. And it is much more important that you have that.

MURROW: They do seem to have a faculty for adjusting to new surroundings, don't they--all children, everywhere?

DOLLY: Well, I suppose all children really do that. It's just that I was very uncomfortable when I first came to this marvelous country because we couldn't understand anybody, and we couldn't speak English, and all the children used to call us greenhorns.

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MURROW: (Laughter) Well, for a greenhorn you didn't do too badly. Years later, as I remember it, you even got a chance to break the bank at Monte Carlo, didn't you?

DOLLY: (Laughter) Yes, I did, and it's very funny too, because we broke the bank at Monte Carlo--at least I did--with a borrowed ten dollars.

MURROW: How was that?

DOLLY: Well, we went---My father and I went to Monte Carlo and we didn't expect to go to the casino and we didn't have any money with us except for our lunch, and I borrowed the ten dollars from my father and we started playing at a small little table for fun and then were finally at the bigger table and biggest table--it was there I got almost a half a million dollars.

MURROW: Half a million dollars.

DOLLY: That's right.

MURROW: How did you get all that money out of the casino?

DOLLY: (Laughter) We bought some suitcases because they had no ten thousand dollar bill---ten thousand franc notes in those days---

MURROW: Yes.

DOLLY: ---and we just stuffed thousand franc

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MURROW: Yes.

DOLLY: ---and we just stuffed thousand-franc

notes into the suitcases and took it home to Cannes because I lived in Cannes at the Carlton Hotel at that time.

MURROW: What did you do with all that money?

DOLLY: (Laughter) First of all I had some paintings made of my sister and myself, portraits rather, by Gabriel D----- who was a very good artist then. And then I bought a house in Paris and then I put some of the money away for a rainy day.

MURROW: And you look as trim now as you did then. What do you do to keep in such good shape?

DOLLY: Well all dancers do--I mean, they have to practice and then I---I used to ride horses, play a little tennis, and also did a lot of bobsleigh in St. Moritz.

MURROW: Did I hear you correctly? You on a bobsled?

DOLLY: (Laughter) Of course I was.

MURROW: I find that rather difficult to believe, you know.

DOLLY: All right, Mr. Murrow, then I'll show you some of the cups that I won.

MURROW: Good.

DOLLY: Here they are.

MURROW: Wonderful. There's a replica---

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DOLLY: ---a replica.

MURROW: Well, I believe it now. You led a rather hectic social life in those days. Do you still entertain as much as you did?

DOLLY: Well, not as much as I did, Mr. Murrow, because after Irving died I sort of settled down and I rather entertain just small lots--little dinners for ten or twelve people--because it's much more fun. And there you are.

MURROW: Do you give many cocktail parties any more?

DOLLY: No, I don't. Although I like to go to so few because more or less cocktail parties bore me. But the most important cocktail parties that I love to attend dearly is that Mr. and Mrs. Bob Considine give, because they always have such interesting people, wonderful talent and many personalities and it's always fun to be with them.

MURROW: We---We're in the dining room now, aren't we?

DOLLY: That's right.

MURROW: Tell me, how are you in the kitchen?

DOLLY: Oh, I---

MURROW: Do you like to cook?

DOLLY: I'm a very good cook.

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MURROW: Do you like to cook?

DOLLY: I'm a very good cook.

MURROW: Do you have any references to back that statement up?

DOLLY: Oh yes, indeed. Lena! This is my housekeeper, Mr. Murrow: my friend, my housekeeper, who looks after me like if I was her child. And this is my little Pancho.

MURROW: Good evening, Lena.

LENA: Good evening, Mr. Murrow.

MURROW: Miss Dolly has just told me that she is quite a cook. Is that right?

LENA: She is an excellent cook.

MURROW: Now tell me this: does she clean up afterwards?

LENA: (Laughing) I hate to tell you this--she hates to wash the dishes.

MURROW: She hates to wash dishes.

LENA: And she leaves an awful mess.

MURROW: Do you have any other problems with her?

LENA: Well, I like that she goes to bed earlier, but she loves to say up at night and watches the television.

MURROW: Well, Rosie, we haven't had much opportunity to talk about your sister. What was Jenny like?

DOLLY: Well, Lena, take this thing a minute and take the dogs out.

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DOLLY: Well, Lena, take this thing a minute and take the dogs out.

MURROW: Good night, Lena.

LENA: Good night.

DOLLY: Jenny had this great personality. Everybody adored her; everybody loved her all over the world. She was dynamic and she was wonderful. As a matter of fact, when she left me, she practically took half of her with me.

MURROW: Did Jenny and you look very much alike?

DOLLY: Well, here's a picture--there you got it. My father painted this.

MURROW: Oh, did he?

DOLLY: Yes, he did.

MURROW: That must have been just about the height of your popularity. There's---I suppose there were probably very few public figures you didn't get to meet. I know you've always had a warm spot in your heart for Rudolph Valentino. Why is that?

DOLLY: Well, Mr. Murrow, we were brought up together as children, Sister and I and Rudolph. You see, when job hunting--we had very little money--he wasn't famous; neither were we. And what we did was simply to go to an ice cream parlor and divide two sodas between the three of us.

MURROW: (Laughter) You also knew Diamond Jim Brady very well, didn't you?

MURROW: Good night, Lena.

LENA: Good night.

DOLLY: Jenny had this great personality. Everybody adored her; everybody loved her all over the world. She was dynamic and she was wonderful. As a matter of fact, when she left me, she practically took half of her with me.

MURROW: Did Jenny and you look very much alike?

DOLLY: Well, here's a picture--there you go! My father painted this.

MURROW: Oh, did he?

DOLLY: Yes, he did.

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DOLLY: Well, Mr. Murrow, we were brought up together as children, Slater and I and Rudolph. You see, when Joe hunting--we had very little money--he wasn't famous; neither were we. And what we did was simply to go to an ice cream parlor and divide two sodas between the three of us.

MURROW: (Laughter) You also knew Lillian Gish very, very well, didn't you?

DOLLY: Yes, and could tell you a funny story about him. He was a very fine, nice old gentleman. And when we opened in a show ? --it was a great comedy--he sent a present and I told the doorman to bring it in.

MURROW: Yes.

DOLLY: And he said he couldn't, because it was too heavy to lift, so we went outside and what do you think happened? There was a beautiful new car there. We never owned a automobile in our lives. And we were so thrilled we could hardly give the performance that night.

MURROW: What about Maurice Chevalier? He was a good friend too, wasn't he?

DOLLY: Oh, he was a darling. I played---We both danced together at the Casino de Paris in Paris, and I want to tell you he was the most charming personality, and so lovely to work with, and full of good cheer in every form and manner. He made us feel right at home in France. I'd like to tell you something--I think he's a doll today. He is just as popular today as he was, absolutely, and so very charming.

MURROW: He is indeed. And Marlene Dietrich: she fits into the story somewhere, if I'm not mistaken.

DOLLY: That's right. I just happened to go to Holland--Amsterdam--and happened to see a version of Blue

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Angels done in German, and I thought she was so fantastic that I telephoned Mr. Zukor, the head of Paramount, who was at that time in Paris, and said, "You must bring this charming lady over because she is something out of this world. She's so wonderful." And he did bring her over and I really and truly think she's just about the tops. I think she's beautiful today and she can go against the youngsters any time she wants.

MURROW: Well now, Miss Dolly, how about bringing things up to date: you know Elvis Presley?

DOLLY: A little I guess--I don't know Elvis Presley but at my age yes, funny enough, I really do think he's entirely different than anybody else; and, after all, he belongs to the teen-agers. He certainly doesn't belong to my era, Mr. Murrow.

MURROW: Well I---I've been admiring the jewelry you're wearing, particularly the brooch. It's very beautiful.

DOLLY: Well, I'll tell you the story about the brooch. This little brooch represents a flower basket. It was sent to me by my husband on our fifteenth anniversary. He used to send me a lot of flowers, and this particular time I didn't see a flower in the morning or any other time. So, I was rather peeved although I didn't mention it. We went to 21 for lunch and there left for me was a little box and this was

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the flower basket there. However, when I came home the apartment was just full of flowers. He was such a doll.

MURROW: Well, I don't have to tell you that life is full of surprises, but looking back over the years, tell me something. Do you have any regrets?

DOLLY: Yes, I have. First of all, the mistakes I've done: I suppose every one of us has done mistakes, but I try to learn something that every mistake I've done I try not to do it again. And then, then the only regret I have---But today we don't live in the same sort of era as we lived.

We're not tranquil today; we're nervous. There's wars--mothers worried about their boys--and all that sort of thing. I think it's dreadfully awful. Now the whole world is so turbulent. You don't know which country starts what.

In fact, I didn't go to Paris this summer because I was worried to go there. I was caught in the last war with two deck chairs on a boat and I did not want to get caught again under the circumstances.

MURROW: Well, I hope things are more tranquil next summer and you can go back to Paris again.

DOLLY: I hope so. I hope the whole world will be tranquil and I hope everybody is much happier than we are today.

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MURROW: Thank you very much for a most pleasant evening.

DOLLY: Thank you very much, Mr. Murrow, to have me on your program. It's been a great pleasure.

MURROW: I hope that when you get to the ripe old age of a hundred if we're both around we can come back again for another visit. Good night.

DOLLY: Love to.

MURROW: Good night.

In just a moment we'll take you for a visit with pianist Roger Williams and his family. But first, a word from Bob Wright.

(Commercial)

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MURROW: Roger Williams is a thirty-three-year-old pianist, who, over the past seven years has become an international recording star.

Roger Williams grew up in Des Moines, Iowa, where his father is a Lutheran minister. When Roger was eight he not only played the piano but twelve other instruments. Later he found time during summer vacations to work as a lumberjack in Minnesota.

During the war Roger joined the navy and was sent to Idaho State College to study engineering. After the war he returned to Idaho State to play a piano concert, and met the girl who was to become his wife. She was the current football beauty queen. They were married in 1948. In 1952 Roger Williams came to New York and now, according to trade paper statistics, is the largest selling pianist in the history of the recording industry.

Roger Williams, his wife Joy, and their two small daughters now live in this house in Bayside, Long Island, about forty minutes away from the recording studios in Manhattan.

'Evening, Roger.

WILLIAMS: Oh, hi, Ed. How are you?

MURROW: All right. Are you working or relaxing?

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Roger Williams, his wife Joy, and their two small daughters now live in this house in a quiet, long Island, about forty minutes away from the recording studios in Manhattan.

Evening, Roger.

WILLIAMS: Oh, hi, Ed. How are you?

MURROW: All right. Are you working on [illegible]

WILLIAMS: (Laughing) Well, the last three weeks have been pretty hectic, Ed. Actually, right now I'm working on my arrangements.

MURROW: Is there some urgency in your work or is this your normal practice?

WILLIAMS: Well, it's my normal practice, but actually there's quite a bit of urgency inasmuch as we're going on tour tomorrow, Ed. In fact, I'll be gone until Christmas.

I think that the last week has been about one of the toughest ones I've ever had in my life. In fact, last Thursday, Friday, and Saturday we recorded; then Sunday Wagner College out on Staten Island---

MURROW: Yes.

WILLIAMS: ---were kind enough to give me an honorary doctor's degree. And, you know I got on that ferry coming home and I didn't think I'd make it in time for the Ed Sullivan show Sunday night.

MURROW: Well---

WILLIAMS: So I've been practicing pretty hard and for a while I've been working till three or four in the morning.

MURROW: Roger, are you saying that it's all perspiration and little inspiration?

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WILLIAMS: Oh I sure am, Ed. Actually I think that there is always a little inspiration that comes into play, but I think that the big trial I have is work. I've worked well ever since I can remember on music. But I find that if I work hard enough, why--the inspiration comes.

MURROW: What kind of material have you been perspiring over recently: jazz or classical music?

WILLIAMS: Well, we play all types on our programs, Ed. Right now---In fact, tonight I've been working on an arrangement of The Warsaw Concerto. Would you like to hear it?

MURROW: I would, indeed. Thank you.

WILLIAMS: Good enough.

(Williams plays piano.)

MURROW: Beautiful, Roger. Thank you. Well tell me, if you play like that late at night aren't you afraid of waking the children?

WILLIAMS: Well I was, Ed, for a while, but just lately we've had this soundproof studio built. In fact, the only thing that touches is the floor--the whole of it, the walls and the ceiling--is just a shell. That way I don't wake the kids and the kids don't bother me, either.

MURROW: Are they sleeping now?

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MURROW: Are they asleep now.

WILLIAMS: Well, the kids are upstairs, Ed. In fact, I don'tthink you've met my wife and children yet. Why don't you go up and see them in the living room and I'll be with you in just a minute.

MURROW: Right. Thank you.

Good evening, Joy.

MRS. WILLIAMS: Good evening, Mr. Murrow. This is Alice Ann and this is Laura Lou.

MURROW: Hello, Alice Ann.

ALICE WILLIAMS: Hello, Mr. Murrow.

MURROW: How are you, Laura Lou?

LAURA WILLIAMS: Fine.

MURROW: Laura Lou, tell me: are you going to play the piano like your father?

LAURA WILLIAMS: Well I started last year when I was six.

MURROW: Do you enjoy it?

LAURA WILLIAMS: Yes, I do, very much.

MURROW: How about you, Alice Ann? Do you want to play the piano?

ALICE WILLIAMS: Well---

MURROW: Someone told me you wanted to be a singer. Is that right?

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MURROW: Right. Thank you.

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MRS. WILLIAMS: Good evening, Mr. Murrow. This is Alice Ann and this is Laura Lou.

MURROW: Hello, Alice Ann.

ALICE WILLIAMS: Hello, Mr. Murrow.

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ALICE WILLIAMS: Well---

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ALICE WILLIAMS: Yes.

MURROW: (Laughter) Then the whole Williams family is musical; right?

MRS. WILLIAMS: Well, that's right, Ed. As a matter of fact, I was studying music when I met Roger. And I decided to give up music as a profession because I kind of liked being a wife and mother.

MURROW: That's a very unusual-looking coffee table, Joy.

MRS. WILLIAMS: Well, thank you, Ed. You know, we don't have room enough for a piano-shaped swimming pool, so Roger decided that maybe we could have a piano-shaped coffee table.

MURROW: It's very nice. Roger.

WILLIAMS: Yeah?

MURROW: I was just about to try to arrange a Williams family concert. Do you think that could be done?

WILLIAMS: Well, I think we could arrange that, Ed. I tell you, every night--at least the nights I'm home--we all go down in our playroom and sometimes Laura Lou plays; sometimes Alice Ann sings; and sometimes we all play and sing. We have a good time.

MRS. WILLIAMS: Well the children had a special

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nap today, Ed. But if they'd like to put their dollies away I think they could join with their father for a little get-together in the playroom.

MURROW: Oh fine.

WILLIAMS: Well, why don't you come with me a little later, huh?

MURROW: All right.

WILLIAMS: We'll go down there.

MURROW: Good. Joy---

MRS. WILLIAMS: Yes, Ed?

MURROW: Since you were a campus beauty queen, and Roger was playing a concert when you met, how did it happen? At a football game or a concert?

MRS. WILLIAMS: Well, as a matter of fact, it happened right after one of his concerts. One of the professors at the school we were attending introduced us; and, believe it or not, Ed, he proposed to me the first date.

MURROW: The first date?

MRS. WILLIAMS: Yes.

MURROW: Weren't you a little bit surprised?

MRS. WILLIAMS: Oh very much so. In fact, I thought he was one of these fast musicians. But I found out how wonderful he was and I married him.

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MURROW: Were you married at school?

MRS. WILLIAMS: No, we were married in his home town in Des Moines, Iowa.

WILLIAMS: Ed, that was quite a marriage, too. You know, I think I probably was the only bridegroom in history that ever played for his own wedding.

MURROW: How was that?

WILLIAMS: Well, you know dad is a minister---

MURROW: Yes.

WILLIAMS: ---and had a very large church in Des Moines, and of course, I being the organist--why I had to play at hundreds of weddings, and well I just got a little tired of all that old music that they play. It's beautiful, but you know when you play it about a thousand times you get a little sick of it.

MURROW: Yes.

WILLIAMS: Well, I figured--by golly, when I get married I'm going to compose all my own wedding music. And I did it. And Ed, you know that was about the cheapest wedding you've ever heard of in your life: my father and my uncle married us--they didn't charge anything---

MURROW: Yes.

WILLIAMS: And of course, the church was free.

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WILLIAMS: And of course, the church was free.

And of course, we didn't pay anything for the music, either.

MURROW: (Laughter) Well now, Roger, what do you and Laura Lou charge for your performances? You know, the one downstairs we're about to have.

WILLIAMS: Well, they're really pretty expensive, Ed. But just for you we'll give a free one tonight.

MURROW: Good.

MRS. WILLIAMS: I'll take the girls and ready them.

MURROW: Thank you.

WILLIAMS: Okay now, you come with me and we'll go downstairs in the playroom and Laura Lou will join us. Okay?

MURROW: Oh, Roger, with this---With this schedule of yours, how do you ever find time to relax?

WILLIAMS: Well, it isn't too easy, Ed, and when I do relax it's right down here. By the way, this---these are a few of our gold records here. Here's the old piano that we all sort of beat on, and here's our organ which we like very much.

MURROW: Wait a minute. What's this I see in the foreground? Did you say this was a playroom or a gymnasium?

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WILLIAMS: (Laughter) Oh you mean the old punching bag, huh?

MURROW: Yeah.

WILLIAMS: Well, you see, Ed, before my dad went into the ministry, why he used to be a boxer. And he was always afraid that I was going to turn out to be a sissified preacher's son. So ever since I cam remember, he's had a pair of gloves on me. In fact, I did quite a bit of boxing in high school and also in the navy. And every day I come down here and punch the bag a little bit. You know, it keeps me in shape for all the concerts.

MURROW: Well I was under the impression that all pianists had to guard their hands very carefully.

WILLIAMS: Well, I've been real lucky, Ed. Ever since I can remember dad helped me to tape my hands very carefully, and actually I've never broken any bones. I've had a couple of them in my nose broken, but the hands have stayed pretty good so far.

MURROW: Now, Roger, when you're throwing punches at the heavy bag there, you don't have rock 'n rollers in mind, by any chance, do you?

WILLIAMS: No, I don't, Ed. In fact, I think a lot of the teen-agers maybe get a little steam off of their

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And I think that--well, everyone should be tolerant of all types of music, just as I think that everyone should be tolerant of all types of people--no matter what their race or religion. You know, Ed, intolerance to me is like--well, just playing on the white keys--because the sort of music that I believe in and love, I've got to play on all the keys.

MURROW: Well, now---

WILLIAMS: Hello.

MURROW: What are you going to play for us now?

WILLIAMS: Well, Laura Lou has been working on a new tune here. You know, it's almost Halloween and she's got a new thing in her book called Spooky.

MURROW: Spooky.

WILLIAMS: Actually, it's an old German nursery rhyme. Laura Lou, do you think you can play it for us, for Mr. Murrow? You start, huh?

(Plays piano)

MURROW: Thank you very much. Thank you, Laura Lou.

LAURA WILLIAMS: You're welcome.

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WILLIAMS: Hello.

MURROW: What are you going to play for us now?

WILLIAMS: Well, Laura Lou has been working on a new tune here. You know, it's almost Hallowean and she's got a new thing in her book called Spooky.

MURROW: Spooky.

WILLIAMS: Actually, it's an old German nursery rhyme. Laura Lou, do you think you can play it for us, for Mr. Murrow? You start, huh?

(Plays piano)

MURROW: Thank you very much. Thank you, Laura Lou.

LAURA WILLIAMS: You're welcome.

MURROW: Good night.

WILLIAMS: Good night, Ed.

MURROW: Thank you very much for letting us come. Good night, Joy.

MRS. WILLIAMS: Good night, Ed.

MURROW: Good night. It was very pleasant indeed.

MRS. WILLIAMS: Thank you.

MURROW: Good night. Would you like to play some more, Laura Lou, or are you a little sleepy?

WILLIAMS: I think she's pretty sleepy, although she's had a nap this afternoon, Ed.

MURROW: Good night again. Thank you very much.

WILLIAMS: Good night. Thank you.

MURROW: I'll be back in a moment to tell you about next week's guests. But first, a word from Bob Wright.

(Commercial)

MURROW: Next week we'll be visiting with singer and actress Jeannette MacDonald and her husband Gene Raymond, and with illustrator and designer Russell Patterson and his wife here in New York.

There are some of the people who made tonight's program possible. (Credits)

MURROW: And now, from PERSON TO PERSON, good night and good luck.

MURROW: Good night.

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MRS. WILLIAMS: Good night, Ed.

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CBS TELEVISION

PERSON TO PERSON with EDWARD R. MURROW

Guests: Jeanette MacDonald and

Gene Raymond, and,

Mr. and Mrs. Russell Patterson.

October 31, 1958 10:30 PM EST

MURROW: Good evening. I'm Ed Murrow. The name of the program is PERSON TO PERSON. Tonight we will be visiting with Mr. and Mrs. Gene Raymond. Mrs. Raymond is Jeanette MacDonald. We'll also be calling on illustrator and designer Russell Patterson and his family here in New York.

We'll be ready to go right after a word from Bob Wright.

[Commercial]

MURROW: Mr. and Mrs. Gene Raymond both started entertaining when they were youngsters. Mrs. Raymond, who is Jeanette MacDonald was born in Philadelphia, sang and danced on the stage in such shows as "Fantastic Fricasee" and then went to Hollywood to make some twenty-five movies. Her first was "The Love Parade" with Maurice Chevalier.

Gene Raymond was born in New York City, attended the professional children's school and concentrated on show business. He, too, went from Broadway to Hollywood and some forty motion pictures. The Raymonds have recorded another multiple Hollywood success. They have been happily married for twenty-one years. Jeanette MacDonald and Gene Raymond live in Bel Air, California, but they have a rather unique arrangement with friends in New York to swap homes from time to time. Right now the Raymonds are spending sometime here in New York living in an apartment in this building.

Good evening, Jeanette.

MACDONALD: Hello, how are you?

MURROW: Fine.

RAYMOND: Good evening, Ed.

MURROW: Good evening, Gene.

RAYMOND: How are you?

[Commercial]

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Good evening, Jeanette.

MACDONALD: Hello, how are you?

MURROW: Fine.

RAYMOND: Good evening, Ed.

MURROW: Good evening, Gene.

RAYMOND: How are you?

MURROW: Fine. What brings you two to New York?

MACDONALD: Well, more or less a little business and a little pleasure you know.

MURROW: Gene, it's very generous of your host and hostess to let us visit you in their apartment tonight.

RAYMOND: Yes, I think it is very generous of them and I think it is a good time to say to Mr. and Mrs. Harry Mills how much we appreciate the hospitality of using their apartment. They are in our house in California at the moment and they have just returned from Japan and if you are watching, kids---

MACDONALD: Hello, hello, darlings.

MURROW: Well, I am sure they are checking on you out there now.

RAYMOND: I'm sure they are.

MACDONALD:I Think they must be.

MURROW: You once had your own apartment in this building, didn't you?

MACDONALD: Yes, as a matter of fact we lived on the tenth floor and we lived here for seven years and that is how we got so well acquainted with Yvonne and Harry and we actually occupied the apartment the J. C. Penney's live in now. I

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think they were on your show about a year ago, weren't they?

MURROW: Oh, yes, I have very pleasant memories of their visit last year, I think it was.

MACDONALD: Yes.

MURROW: Jeanette, for a long time you were closely identified in movies with Nelson Eddy.

MACDONALD: Yes.

MURROW: Do your fans ever confuse Mr. Raymond with Mr. Eddy?

MACDONALD: Oh yes. This has been going on for years, Ed. Nelson signs Gene's name and Gene signs Nelson's name. As a matter of fact one time Gene and I were walking up Bel Air Road one Sunday afternoon and a car came along with a crowd of people in it and a sailor leaned out and said, "Could you direct me to the Bel Air Hotel," and we told him where it was and you could see the wheels of his mind going around as he looked at me and finally he said, "Aren't you Jeanette MacDonald?" and I said, "Yes, I am," and he said, turning to Gene, "And you, I'm sure, are Nelson Eddy," and what did you say, Dear?

RAYMOND: So he said, "Will you please sign my book?" and I said I would be delighted to so she signed Jeanette MacDonald and I signed "Nelson Eddy" and everybody was very happy.

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RAYMOND: So he said, "Will you please sign my book?" and I said I would be delighted to so she signed Jeanette MacDonald and I signed "Nelson Eddy" and everybody was very happy.

MURROW: How did you and Gene happen to team up?

RAYMOND: Well, we met on a door step.

MACDONALD: As a matter of fact we met on Rosie Dolley's doorstep - I think by coincidence on your show last week.

MURROW: Yes.

MACDONALD: I came a little ahead of Gene, rang the doorbell---

RAYMOND: She was alone, of course, Ed.

MACDONALD: Yes, I was alone. We had never met each other and when the door opened Rosie looked at us and said, "Well, how nice of you to come together," and so that started things.

RAYMOND: This started things and about a week or two later I met her on another door step, I whistled at her, she turned around and that did it. You know a friend of ours said to us recently, "you know, it is a shocking thing about you two, you have been happily married for twenty years or twenty-one years and you have never been properly introduced."

MURROW: Tell me, did you know Rosie's sister Jenny too?

MACDONALD: I can't hear. I can't hear you, Ed.

MURROW: How did you and Gene happen to team up?

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MURROW: Tell me, did you know Rosie's sister Jenny too?

MACDONALD: I can't hear. I can't hear you, Ed.

RAYMOND: He wanted to know if you knew Jenny as well as Rosie.

MACDONALD: Oh, yes, as a matter of fact I knew Jenny before I knew Rosie. Jenny actually started my fan collection you know and I asked Gene if he would bring them here because I thought it might be interesting for your audience to see them. Would you like to see them?

MURROW: Very much, very much, thank you.

MACDONALD: When I went to Paris to sing some few years ago and Jenny at that time -- they had retired, of course -- and Jenny had a rather fabulous collection of Napoleonic treasures. I believe it was appraised at something like $2 million. At any rate she showed me this collection. Mother and I were visiting her at her Fontainbleau Chateau and she showed me this collection and among them were, of course, this lovely fan. Here it is. This is all Point de Bruge lace.

MURROW: Yes.

MACDONALD: And it is all made one piece for this fan. It is a lovely thing and all the amber is carved out of one piece of amber so I admired it and said, "How lovely I thought it was, and she said, "Here, it's yours," so that actually started my fan collection and Gene found this other fan which belonged---

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RAYMOND: ---demonstrator.

MACDONALD: Thank you. This belonged to the Empress Eugenie. This, too, is one piece of lace. This is Point de Bruge and this is Mother of pearl and this is the Royal family insignia there.

MURROW: Yes.

MACDONALD: And then the third fan - we have a lot of them - we didn't bring them all - the third one belonged to Lillian Russell and I think this is rather interesting. It is a little more recent than Josephine.

MURROW: Beautiful.

MACDONALD: This is all spangled and gold. This is all painted on gauze and I think it is rather lovely.

MURROW: A beautiful thing.

RAYMOND: The only thing that she hasn't got is Lady Windemere's fan.

MURROW: Gene, what keeps you busy when you are not working in the movies or the television?

MACDONALD: Oh Gene -- pardon me dear -- Gene is an air fiend.

MURROW: Not fresh air.

MACDONALD: No.

RAYMOND: Just up in the air, Ed, just up in the

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RAYMOND: Just up in the air, Ed, just up in the

air.

MACDONALD: Part of the time. As a matter of fact I think Gene's first love is flying.

MURROW: How long have you been flying, Gene?

RAYMOND: Well, actually, Ed, back in 1939 I remember very vividly we were spending a quiet week-end in Owl Head and it happened to be the week-end that Hitler invaded Poland and I knew at that time that we were going to be called into the fracas some day to furnish the power to stem the tide and I knew that the answer would probably come from the Allied air forces so when I went back to town I went right out and learned to fly and I eventually wound up in the Air Force.

MURROW: You flew heavy bombers, didn't you, in the ETO?

RAYMOND: That's right.

MURROW: Do you still have memories of those missions or are they pretty much out of mind now?

RAYMOND: I am not much for war mementoes, Ed. I keep a kind of pilot album with pictures of my buddies and people I have served with and nothing much to show but it is fairly full. I have here a little memento of a forced landing. This is a piston and this is a valve. The valve melted off

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and fell into the cylinder and chopped itself up. Needless to say I had a few palpatations but I made the field. I wasn't very proud of the landing but I was exceedingly grateful to be a pedestrian again.

MURROW: Gene, do you have much time for flying these days?

RAYMOND: Actually, Ed, I don't have enough time but somehow each year I make the time. I have a mobilization day assignment with the Strategic Air Command. Under that assignment I must serve forty days per year on the ground and fly a minimum of a hundred hours. As you can see that takes up a considerable time but I feel quite strongly about it, I believe. You know a long time ago George Washington said, "the citizen who enjoyed a free government owes his services to the protection of it." I believe in that statement and I believe in the air force missions, particularly the Strategic Air Command.

MURROW: What are you flying these days, Gene?

RAYMOND: Well, I am fully qualified jet pilot, Ed. My primary aircraft is the T-33, the Lockheed T-33 Trainer. We call it the "T-bird". These pictures -- I don't know whether you have seen them---

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RAYMOND: This is a check-out with my instructor a couple years ago and this is taken of me in the cockpit of a KC-135. I have flown some missions in B-47's, KC-135's and B-52's. This happens to be a pretty good picture of me because that helmet covers up so much of me you know.

MACDONALD: And that is it---

RAYMOND: Yes, the modern hairdo.

MURROW: Jeanette, do you share Gene's enthusiasm for flying?

MACDONALD: No, I am not much of a flyer myself. I think I feel a little bit like most wives whose husbands are out in the dangerous zones. I bear with it but I honestly don't like it, frankly.

MURROW: So it is rather obvious you are more interested in fans than you are in airplanes. Is that right?

MACDONALD: Oh, incidentally, as a matter of fact I have another fan inside. Would you like to see it?

MURROW: Yes.

MACDONALD: It belonged to Jenny Lind. It is rather interesting, I think, because it has some French lyrics written on it, or rather has a French poem written on it. It is somewhat erratic. It is somewhat difficult to make out what the poem is so I have made up my own story about it

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MURROW: Yes.

MACDONALD: You know we all do.

MURROW: Yes.

MACDONALD: And one night perhaps when she was giving a recital she wrote the lyrics of the song on this fan and used it as a sort of prop in case she forgot her lyrics, something like this:

[sings]

MACDONALD [continuing]: I think she would turn over in her grave, incidentally, if she knew I was singing a popular song, the great Jenny Lind, you know. It makes a good story anyway.

MURROW: It does indeed. Jeanette, it seems I saw you singing with a fan like that on an old television movie a few weeks ago, didn't I?

MACDONALD: Oh, it could have been almost any one of my old pictures I saw, I think, about two weeks ago. They had about four or five of them on and I saw two of them. I hadn't seen them in quite sometime, since the preview -

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"Rose Marie" and "Maytime."

MURROW: What did you think of them?

MACDONALD: I liked them. That doesn't sound very modest, does it? No, what I really mean, I thought they held up very well and I don't think I suffered too much because of the fact that they were costume pictures, you see. Therefore, they don't have the funny square shoulders some of the modern pictures have and I think perhaps it was an advantage and the sound was good and I think they held up pretty well, Ed.

RAYMOND: I thought so too, Ed.

MURROW: So do I.

RAYMOND: Even though I had to stay up at night to see them.

MURROW: I only saw one but I liked it too.

Jeanette, would you like to do another Broadway show?

MACDONALD: Yes, I would, Ed. I think it would be very nice, although it is a little difficult to find a musical for a prima Donna, such as I am, who sings operetta music rather than the current popular stuff. I can sing it but nobody sort of thinks of a mature woman doing that sort of thing, you know. I have a kind of quirk about this whole situation because I feel a little sorry for the young generation

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of serious singers. You know they have no outlet. Everything is geared for popular music.

MURROW: Yes.

MACDONALD: And the operettas have sort of gone by the board. It's too bad because these fine young singers have no show case you know.

MURROW: Yes.

MACDONALD: For their years and years of hard work and, believe you me, it is hard work to be a really serious singer.

MURROW: Gene, what about the movie business. You have seen a lot of changes in it, haven't you?

RAYMOND: Yes, Ed. The last few years, of course, have just been tremendous in the amount of changes. The competition has been so tough, to put it mildly. It is very difficult to compete with a medium where you can take your shoes off and watch, you know, but I think in the long run it is good for the business because it makes it necessary for us to do better work and that is what we should all look for anyway.

MURROW: Thank you, very much, Jeanette. Thank you, Gene, for letting us come. It was very pleasant indeed.

RAYMOND: Thanks, Ed. Good night.

MACDONALD: Good night.

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MURROW: Thank you, very much, Jeanette. Thank you, Gene, for letting us come. It was very pleasant indeed.

RAYMOND: Thanks, Ed. Good night.

MACDONALD: Good night.

MURROW: Good night.

MACDONALD: It was very amusing.

MURROW: In just a moment, we will take you for a visit with Russell Patterson and his family, but first a word from Bob Wright.

[Commercial]

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[Commercial]

MURROW: Probably no illustrator of our time has done more to catch the flavor and the excitement of the roaring twenties than Russell Patterson. His drawings of the girl in the cloche hat, short skirt and bobbed hair were largely responsible for the popularity of the flapper and it was a very rare magazine indeed that did not carry a Russell Patterson sketch or two but as happens Mr. Patterson, who started out as a sports cartoonist, drifted into other fields with equal success. Currently his big interest is in architectural design. Russell Patterson, his wife Ruth and their eighteen year old daughter now live in a spacious studio apartment in that center building, a half block West of Central Park in midtown Manhattan. He has come a long way from the boyhood days he spent in Nebraska and the later years he spent in Canada.

Good evening, Russell.

PATTERSON: Good evening, Ed.

MURROW: Well, this is where I would expect to find you, at a drawing board.

PATTERSON: I'm usually here, Ed, doing one thing and another, designing and dreaming. Down here is a dream I have on Ellis Island. I would like to design a fantastic world for a kid for teenagers and grown-ups - but young

MURROW: Probably no illustrator of our time has done more to catch the flavor and the excitement of the roaring twenties than Russell Patterson. His drawings of the girl in the cloche hat, short skirt and bobbed hair were largely responsible for the popularity of the flapper and it was a very rare magazine indeed that did not carry a Russell Patterson sketch or two but as happens Mr. Patterson, who started out as a sports cartoonist, drifted into other fields with equal success. Currently his big interest is in architectural design. Russell Patterson, his wife Ruth and their eighteen year old daughter now live in a spacious studio apartment in that center building, a half block West of Central Park in midtown Manhattan. He has come a long way from the boyhood days he spent in Nebraska and the later years he spent in Canada.

Good evening, Russell.

PATTERSON: Good evening, Ed.

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MURROW: Yes.

PATTERSON: Of course, I like the idea but the funny part of it is I can't swim.

MURROW: You have designed railroad trains and all kinds of things, haven't you?

PATTERSON: Yes.

MURROW: Do you do a lot of work at home?

PATTERSON: Oh, yes, I do it here, Ed. I work around here. Here are my drawings and over here this is pretty compact and the place is large. I work in an area like this and this is my work bench. I have my tools here and I do models and puppets and everything. Funny thing, I dug this out the other day and this is a figure I made of Betty Grable

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when she first worked at Paramount and later I worked at Paramount in a picture with these puppets with "Artists and Models" and this little fellow was a leader of an orchestra - oh, of thirty-five or forty people.

MURROW: Well, that looks like a workshop that most husbands would enjoy. Does the clutter annoy your wife? Does she go about tidying after you?

PATTERSON: Oh, she is used to it. She doesn't mind. She rather likes it if I work all the time any way. Ruthie? This is Mrs. Patterson, Ed.

MURROW: Good evening, Mrs. Patterson.

MRS. PATTERSON: How do you do, Mr. Murrow.

MURROW: I should think it would be quite a task of keeping track and finding storage room for all your husband's sketches and tools and everything.

MRS. PATTERSON: Well, it isn't quite that hard. You see Russell is a thrower-outer and if it wasn't for me I don't think we would have a painting or a drawing hanging in the studio.

MURROW: You mean you haven't anything of his early work around the house?

MRS. PATTERSON: The funny part, I had never seen anything of Russell's early work until an artist friend of

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MURROW: Yes.

PATTERSON: Isn't it funny, Ed? When I look at that I can't remember doing it at all.

MURROW: You can't?

PATTERSON: No, and this, I think, must be a "College Humor" drawing. I made so many thousands -- I can't -- I don't know where I made them or what they are for.

MURROW: But surely those early efforts bring back some memories, don't they, Russell?

PATTERSON: Sure they do. I go back over that all the time and the flapper thing started in a peculiar way. I read a book of Scott Fitzgerald and then - "This Side of Paradise" - and one of [indistinct]

...and I heard the word "flapper" so I went into Chicago and I got a little girl and drew my conception and after a month I sold one and people came in from "College Humor" and started to buy from me but this little girl had a little tight hat and the straight dress and the straight dress at that time because they accentuated the legs and the legs were the important things - not like today.

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MURROW: Yes, but, Russell, the Collegiate era wasn't something that just happened, was it? After all it took people like you and John Held and Scott Fitzgerald to sort of warm the flames, didn't it?

PATTERSON: That's right, the thing was there and we knew it was coming; we could feel it and then, of course, when the magazines got more important and some of the great ones - James Montgomery Flagg and J- Bryan - joined us and we had a nice era cooking for us. Of course I think I was-- that a great many of the designs and clothes were mine because I had been a clothes designer before that and then went along and we had the tight hat and the short hair and it wasn't until Irene Castle cut hers one day and it went all through the papers and everybody jumped in the act, old ladies and all that, hair dressers were packed and jammed and others were all becoming collegiate.

MURROW: Ruth, what is your opinion of the styles of the roaring twenties?

MRS. PATTERSON: Oh, I think they were rather amusing but I think the styles today are quite similar to the styles of the roaring twenties. You have the Empire, you have the short hem line now, although the hair is not as short.

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MURROW: Russell, you had a distinctive style all your own. This must have been a great help, wasn't it?

PATTERSON: No, as a matter of fact to try and work for that and you see if you are very popular as an artist in the commercial way you only last a short time. I would say fifteen years and then people get tired of your work so I think it is pretty bad to just get a good reputation because it only goes one way and I broke away and went to California and worked in pictures to get away from the flapper.

MURROW: Then variety is necessary for an artist both professionally and personally, is that right?

PATTERSON: Yes, that's right.

MURROW: Ruth, with such an expert tutor in the house I take it for granted that there is a painting or two of your own that you could show us. Right?

MRS. PATTERSON: Not at all. Russell is the artist in the family.

PATTERSON: That's not true, Ed, because musically I think she is great, one of the finest musicians I have ever heard. She won't work at it. I try to get her ... several children's books and several great songs. Of course, I can't get her to the piano. She has very little rock n' roll.

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MRS. PATTERSON: He loves me but the most important thing to me is Russell, my daughter and my home.

MURROW: Is there a lot of the home to take care of, Ruth?

MRS. PATTERSON: Would you like to see the rest of it?

MURROW: I would indeed, thank you.

PATTERSON: You know it's a funny thing, Ed, you say this place looks very big. Well, it is but after you have stayed here three or four days and worked it seems to close in on you. Of course I am used to walking the floor and like it.

MURROW: That's a very interesting room. Did Russell design that?

MRS. PATTERSON: No, Ed, this is an old dining room set we picked up and my daughter and I liked it so much and the design that we decided to paint it white with the gold leaf trim but all isn't lost here because we have a lot of Russell's paintings hanging up here.

MURROW: What about the living room? Does it have the Russell Patterson touch?

MRS. PATTERSON: It does. Come with us.

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PATTERSON: No, Ed, this is one of a series of manikins I made. I rather like this little one. We had her up here. She is part of the family and I thought she was very interesting to have around and when we have a party the men seem to like her quite a lot. I usually put my Indian Chief head dress on her. I think it looks better on me--- on her-- than it does on me you see. I think she looks great that way.

MURROW: So do I.

PATTERSON: Yes.

MURROW: But there is a slightly more talkative member of the family too, isn't there?

PATTERSON: Oh yes, that is our daughter and she fortunately just came back from Europe to be here in time and she is over here and, Ed, this is our daughter Roselle.

MURROW: Good evening, Roselle.

ROSELLE: Hi, Mr. Murrow.

MURROW: Welcome home.

ROSELLE: Thank you.

MURROW: Was this trip to Europe a fun trip or were you there in the interests of the arts?

ROSELLE: Well, actually it was a combination of

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PATTERSON: You mean both of them?

ROSELLE: Both of them.

MURROW: Well, tell me, in connection with your art work is your Dad a pretty severe critic?

ROSELLE: Oh, he is a very severe critic but Dad being a very famous artist it always makes me work much harder at my painting and one particular instance when I was at school I worked all year at a painting and slaved over it and it won second prize in a contest and I brought it home and I was so proud of it and I put it down and Dad just looked at it and said, "Do you want me to tell you what's wrong with it?" and this was just shattering, just shattering.

MURROW: Did he tell you?

ROSELLE: Yes, he told me, right down the line.

MURROW: Well, you are very fortunate to have such an able critic.

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PATTERSON: Well, we have had a couple of opportunities. When I designed those big Macy's toy windows at Christmas time Ruthie wrote the songs and I want to say the kid, Twistie, made the record.

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MURROW: I find that difficult to believe.

ROSELLE: Oh, it is true.

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So, today, look. This is great. This can be done.

MURROW: It can indeed. That must have been a very tough period, though, wasn't it, Russell?

PATTERSON: It was, Ed, because I couldn't do a lot of things I wanted to do and I'd sit there sometimes trying to figure out had I done anything and what can I do and then I figured out what people can't do they must try and do anything they can and one picture I got one day was a great big marble ball, maybe - well, three floors high - and this had to be moved maybe thirty yards and millions of people had to do it and it hadn't been moved in over a million years and I felt that if I could just be the one or one of those that went like this and puffed a lot I was doing something through my lifetime.

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MURROW: Thank you, very much, Russell. Thank

you, Ruth. That was beautifully put.

MRS. PATTERSON: Thank you, Mr. Murrow.

MURROW: G od night, Roselle.

ROSELLE: Good night.

MURROW: Thank you, very much for letting us come.

PATTERSON: Nice to see you, Ed.

MURROW: We will be back in a moment to tell you about next week's guests, immediately after a word from Bob Wright.

[Commercial]

MURROW: And next week we will be going to Beverly Hills, California and the home of Louella Parsons, who has been reporting the doings of Hollywood for the past thirty-six years. There are few movie goers in this country who are not familiar with her syndicated column. We will also be going to Washington next week for a visit with Mr. Justice Harold Burton and his wife. You will recall that he recently retired from the Supreme Court after some twenty-nine years of public life.

There are some of the people who made tonight's program possible.

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CBS TELEVISION

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November 7, 1958 10:30 PM EST

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MURROW: Justice Harold Hilt Burton retired from the Supreme Court of the United States just one month ago after 13 years and 13 days of service. The President noted that Mr. Justice Burton had served with high distinction. Now in his 70th year, the justice can look back at 29 years of service to the public as a member of the Ohio State Legislature, Mayor of Cleveland, later Republican Senator from Ohio, before his appointment to the court by then President Harry Truman, the only Republican ever named to the Supreme Court by a Democratic President.

Justice and Mrs. Burton live in a hotel suite about three-quarters of a mile away from the Supreme Court. They live alone. Their four married children and ten grandchildren are all in Cleveland.

When Justice Burton offered us an unusual opportunity to visit tonight in his chambers in the court, we welcomed this chance to see an area generally not open to the public.

Good evening, Mr. Justice Burton.

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MR. JUSTICE BURTON: We are glad to have you here. We like to have people feel this is their courthouse as the county courthouse is at home.

MURROW: Well, exactly where are we now, sir?

MR. JUSTICE BURTON: We are just outside the main courtroom -- just about ready for you to look in.

MURROW: Do you think we could be permitted a rare glance at that historic room?

MR. JUSTICE BURTON: That is open to the public at any time it doesn't interfere with the court.

MURROW: Well, sir, even without the presence of the nine members of the court, it's a most imposing room.

MR. JUSTICE BURTON: It is built so as to give inspiration, and it not only gives inspiration during the days of hearings, but also even when the lights are dimmed, it's an inspiring sight.

I remember one time one of the justices brought his 3½-year-old grandson to go through the room with him, and as they got about to the middle of it, and the dim lights, the little fellow looked up at his grandfather and said, "Grandpa, let's sit down and wait for Jesus." And his grandfather made him repeat it to make sure it was so, but that

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shows the effect on the child. Here is the court chamber itself.

MURROW: It is a most imposing room. Mr. Justice Burton, where is your old bench-chair?

MR. JUSTICE BURTON: Well, that's in my chambers now.

MURROW: Well, I wonder, Mr. Justice. I was reminded a moment ago that each justice is permitted to select his own chair. How did you select yours?

MR. JUSTICE BURTON: Well, when I came to the court, I succeeded Justice Roberts who had just resigned, so I asked first to let me sit in his chair, and when they did, I found it so uncomfortable that I was sure I couldn't sleep in it and I chose that one.

MURROW: Well, sir, you haven't collected the chairs you used as mayor of Cleveland and as senator, have you?

MR. JUSTICE BURTON: No, they are all in their own localities still being used, I think.

MURROW: Well, Mr. Justice, which of those three positions -- mayor, senator, justice -- did you enjoy most?

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senator gives you a broader field within which to pass on the policies, and it is a great privilege, but to come to this court as a final act of your public career, I think, is the best of all. The responsibility is great, and the difficulty is great, and you have no one to delegate it to, but it is an inspiration and a privilege to be able to serve here.

MURROW: And the final responsibility for the decisions cannot be shared; it is yours and yours alone, isn't it?

MR. JUSTICE BURTON: Absolutely. We do have the assistance of two law clerks each, who are a great help to us in preparing a case. I believe without them it wouldn't be possible to handle the volume of work that is done. They are competent young men usually hired after they have been with a federal judge for a year before they come here.

MURROW: I think you have in your quarters there the pictures of your law clerks somewhere, haven't you, sir?

MR. JUSTICE BURTON: Yes, it's been my privilege to receive a picture from each one of my law clerks, and as we go into the chambers, I'll be able to show you those pictures.

MURROW: Well, good.

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help all the way along the line.

MURROW: Mr. Justice, where is Mrs. Burton?

MR. JUSTICE BURTON: She's right in my chambers itself, and I'll be glad to present you to her.

MURROW: Thank you, sir.

MR. JUSTICE BURTON: Mrs. Burton, may I present Ed Murrow.

MRS. BURTON: Good evening, Mr. Murrow.

MURROW: Good evening, Mrs. Burton. A moment ago I was asking the justice to compare his experiences as mayor, senator, and justice of the high court. Which period did you enjoy most?

MRS. BURTON: Oh, they were all different. I enjoyed them all because they brought me in contact with people. Each one did, you know, and I enjoyed shaking hands, and I have always said that people work on me the way champagne works on other people. Aside from the family -- of course, we think of Cleveland as home because everybody has always been so friendly to us there, and as for Washington, we have lived here for 18 years now and Washington is still a fascinating city.

MURROW: Mr. Justice, that picture of a Lincoln statue over your head. I don't believe that I have seen that

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MR. JUSTICE BURTON: Well, that's one of my favorite pictures. It's a photograph of a statue of Lincoln that is in Newark, New Jersey in front of the Essex County Courthouse. The statue is done by Gutzon Borglum, who did the heads of the four presidents out in South Dakota. But this one of Lincoln I like particularly because it is not on a pedestal; it is right on the ground, and the youngsters like to come up and sit on his hat, or sit on his knee, pat him on the cheek and really make a friend of him.

MURROW: Isn't there a special inscription there in the lower left-hand corner?

MR. JUSTICE BURTON: Oh, that's something else. That's a photograph of a short statement that Lincoln once made for a friend as to what his definition was of democracy. This is what it says: "As I would not be a slave," and he underscored "slave", "so I would not be a master." And he underscored "master". Then he said, "This expresses my idea of democracy. Whatever differs from this is the extent of the difference in no democracy." As far as I know, that is the simplest and best definition of democracy, and the complete answer to the totalitarian. The totalitarian doesn't want to be a slave, but he's perfectly willing to be the master of

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somebody else to be his slave, and until he has reached the point that he neither wants to be a slave nor a master, he hasn't caught Lincoln's idea of what democracy really is. So I have this here in my chambers and often show it to young people who come in to visit me.

MURROW: Well, I'm glad, sir, that you reminded us of that, too. Mr. Justice, those books at the right, are they the ones that keep you tied to your chambers so often?

MR. JUSTICE BURTON: Well, I use those, too, but the ones that I use the most are those over here, and I turn to these, and you will see the blue bookmarks that are in those books?

MURROW: I was just noticing them; yes, sir.

MR. JUSTICE BURTON: Well, that was just a private project of mine that I thought would be interesting to see how the cases that we use would accumulate over the years. So about five years ago I decided that when I read and restudied a case -- not merely cited it, but read it and restudied it -- I'd leave the bookmark in, and now you see the extent to which we do rely on those who have gone before.

MURROW: Oh, yes.

MR. JUSTICE BURTON: There have been but 92 justices of this court since the beginning. Only nine of us sat on the

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MR. JUSTICE BURTON: There have been but 92 Justices of this court since the beginning. Only nine of us sit on the

bench, but we consult the other 83 that are right here with us all the time in the books.

MURROW: Well, sir, I've heard you describe the Supreme Court as the "umpire" in our constitutional system. Isn't that right?

MR. JUSTICE BURTON: I think that's the simplest explanation of a court's job, and I remember one time a boy in Cleveland asked me why we had so many courts and judges in our city, and I could have tried to answer it, but instead I asked him, "Do you play baseball?" He said, "Sure, I play baseball." I said, "When you play baseball, do you use an umpire?" Then he said, and he gave me a good answer -- better than he knew perhaps -- he said, "Whenever we want to be sure to last a full nine-inning game, we always use an umpire." Now, that's the proposition. It isn't that umpires are infallible or perfect, but if there's going to be any contest -- a long contest, a close contest, a hard contest -- and you're not going to break up in a riot or a squabble, you better just agree on an umpire before you start, take his decisions and go ahead with the game, and in government it's the same principle.

MURROW: Well, sir, I know the renascence of justice is to discuss what goes on in a conference room, but I wonder how the umpires manage to maintain some friendliness

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MURRON: Well, sir, I know the nonsense of justice is to discuss what goes on in a conference room. But I wonder how the umpires manage to maintain some friendly near

after a heated disagreement on the law.

MR. JUSTICE BURTON: Well, lawyers are able to agree and to disagree, but there is one custom that I think might interest you. That is one that was left with us by Chief Justice Melville W. Fuller. He was a small man, but had on his court some very large and contentious members, and he instituted the custom which we religiously follow today, that whenever the court meets, whether in the robing room to go on the bench, or conference room to go into conference, every justice shakes hands of every other justice, and sometimes a quick trick question is asked: how many handshakes does that make when our court meets? Easily you can see it's not 81. You don't shake hands nine times and also with yourself---

MURROW: Yes?

MR. JUSTICE BURTON: ---and neither is it nine times eight because when each of the other eight are shaking hands with you, you're shaking hands with him. So it's 72 divided by two. It's 36.

MURROW: Well, I'm sure Mrs. Burton, with her fondness for shaking hands, would enjoy that part of the court's routine.

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MR. JUSTICE BURTON: I'm sure she would, too.

MURROW: Mrs. Burton, a friend has advised me that you get a great deal of fun out of earrings. Do you make them?

MRS. BURTON: Oh, no; I'm not that artistic or capable, but, you see, I wear two on one ear. Now, this happened about 15 years ago at a luncheon when I wore hats that went up on this side and down on this side---

MURROW: Yes?

MRS. BURTON: ---and we each did something different, so I took the earring from here and put it up here, and it's been that way ever since.

MR. JUSTICE BURTON: And it has become an identification mark. When we were in Utah visiting some canyons, and at the hotel there was a young girl, who is a daughter of one of the congressmen. She said, "That must be Mrs. Burton out there, but I'm not sure yet until I see the other side." She went over and saw the two earrings, and she said, "That's she, there's no other."

MURROW: Well, I probably think you're starting a new fashion tonight, Mrs. Burton. The Burtons seemed to have survived many years of public service and to be prepared for many more, and with a good sense of humor. Mr. Justice, would you recommend a public service career for young people?

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MURROW: Well, do you suggest that they start by becoming active in a political party?

MR. JUSTICE BURTON: That's one good way to do it, but that's not the only way. There are some people who found an excellent way to start is to work for a board of education. Be a member of a board of education. They have responsibilities, and they have interesting questions. They receive no pay. It's a good test as to whether they're really public-spirited or not.

MURROW: Mr. Justice, I know that you're now at the call of the Chief Justice for a further judicial assignment. I've heard you described as one who has a genuinely open mind. How do you manage to keep it in these highly opinionated times?

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MURROW: Thank you very much, indeed, Mr. Justice Burton. Thank you, Mrs. Burton, for letting us come tonight.

MR. JUSTICE BURTON: Thank you, Mr. Murrow.

MRS. BURTON: Thank you.

MURROW: It has been very pleasant and very informative. Thank you very much.

In just a moment we'll take you for a visit with Louella Parsons, but first a word from Bob Wright.

(Commercial)

MURROW: For something like 35 years Louella Parsons has been reporting the doings of Hollywood and its movie stars in what is probably the best known syndicated column of its type in the world. It not only has an impact on newspaper readers here and abroad, but on the industry as well; so much so, that Sam Goldwyn recently remarked, "Louella is stronger than Samson. He needed two columns to bring the house down. Louella can do it with one."

Miss Parsons comes from Illinois where she had her first newspaper job with a salary of five dollars a week. Eventually she conceived the idea of doing a movie column, the first of its kind, which appeared in The Chicago Herald, and she's been at it, and quite successfully, ever since.

This is the Beverley Hills home of Louella Parsons

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This is the Hearst Hills home of Louella Parsons

two blocks south of the Sunset Boulevard she frequently refers to. Miss Parsons has lived and worked in this same home for 28 years.

Good evening, Louella.

MISS PARSONS: Good evening, Ed.

MURROW: How are you?

MISS PARSONS: I'm fine and thank you for those pretty words.

MURROW: Do you have an "exclusive" for us tonight?

MISS PARSONS: Well, the only exclusive I have, Ed, is that I'm on your show after saying I would never do a live show, but tonight I'm "exclusively yours."

MURROW: Thank you, very much. Tell me, do you still find doing your daily column fun, or has it become a little bit routine by now?

MISS PARSONS: No, it's always fun. I still split the infinitives; do the peck and hunt typewriter routine, and I never can spell, but it's fun, and there's nothing to equal the thrill of getting a scoop.

MURROW: Tell me, has the technique of the writing of the column changed very much through the years?

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MURROW: In the course of your work you've met many, many people, and obviously you still do. Who among them has impressed you most?

MISS PARSONS: Well, Ed, I think the man who has impressed me the most, whom I know, is William Randolph Hearst, my boss. I particularly like this picture which was taken in front of the White House in the days of Calvin Coolidge. I asked him to give it to me because of the wonderful smile. He wrote on it, "The happy smile is always worn after reading the column."

MURROW: Very nice.

MISS PARSONS: Then I like this very much. It's a letter on gold that Mr. Hearst wrote to me on my 27th anniversary with the Hearst organization at a banquet they gave for me, and he spoke of my accuracy, but that's a question that has been widely disputed. And then another great man is Cardinal Spellman, whom, I'm proud to say, is my friend. And I like this picture very much. My daughter was in Rome this summer, and she had an audience -- one of the last -- with the Pope, and she had her picture taken, and she brought it to me. And here's another picture that I cherish. It was sent to me a few days ago by Grace Kelly, and it's a picture of her and the two children and the prince, and very affectionately in-

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MURROW: A very nice picture, too. Louella, yesterday Bob Considine wrote a column in which he suggested among other things that you should show us the room where John Barrymore bit Rudolph Valentino. Can you lead the way? (Laughter)

MISS PARSONS: No.

MURROW: Was that what happened?

MISS PARSONS: No, I'm afraid that wasn't, although, Bob, you know, writes very well, and he exaggerates, but John Barrymore has been here many times, and I'd like to show you an etching of John Barrymore made by the late great John Sergeant.

MURROW: Oh, good.

MISS PARSONS: It's autographed by Sergeant and it was given to me by Lionel Barrymore. And now I'd like to show you this painting. It's one of my greatest treasures. When I was in Berlin, I went to this art gallery every day, and I loved it so much, but I couldn't afford it. The price was so high. But when I came home, to my astonishment, it was here, sent me by the art dealer, who said, "Anybody who loves a thing as much as you love that picture, should have it." I never had a chance to thank him until I went to London for the

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Rita Hayworth wedding. He came to see me. I asked him what had happened to all of his beautiful treasures. He said, "I don't have them, but I still have my life."

MURROW: Louella, what is happening behind you there?

MISS PARSONS: Oh, that's my elevator that goes up to my office. I ride on it. Saves time. Well, Harriet.

HARRIET: Well, how do you do. Good evening, Ed.

MURROW: How do you do, Harriet.

MISS PARSONS: This is my daughter.

MURROW: That's what I call making your entrance the easy way.

HARRIET: Well, Ed, you know, I've made an awful lot of movies and I try to give my stars an effective entrance, so I thought I could at least do the same for myself.

MURROW: Well, Harriet, you're a motion picture producer and your mother is a motion picture critic. Does this ever lead to any family arguments?

HARRIET: Oh, and how. I will say, Ed, she has never panned any of my pictures. She is a devoted mother as well as a critic.

MISS PARSONS: I better not!

Rita Hayworth wedding. He came to see me. I asked him what had happened to all of his beautiful treasures. He said, "I don't have them, but I still have my life."

MURROW: Louella, what is happening behind you there?

MISS PARSONS: Oh, that's my elevator that goes up to my office. I ride on it. Saves time. Well, Harriet.

HARRIET: Well, how do you do. Good evening, Ed.

MURROW: How do you do, Harriet.

MISS PARSONS: This is my daughter.

MURROW: That's what I call making your entrance the easy way.

HARRIET: Well, Ed, you know, I've made an awful lot of movies and I say to give my stars an effective entrance, so I thought I could at least do the same for myself.

MURROW: Well, Harriet, you're a motion picture producer and your mother is a motion picture critic. Does this ever lead to any family arguments?

HARRIET: Oh, and how. I will say, Ed, she has never panned any of my pictures. She is a devoted mother as well as a critic.

MISS PARSONS: I better not!

HARRIET: But we do disagree about practically everything under the sun except that we love each other.

MISS PARSONS: We found that out this summer.

MURROW: Well, Harriet, I presume just about every famous motion picture personality has been entertained in this house at one time or another. Right?

HARRIET: Ed, I think it would be easier to list the ones who haven't been here than the ones who have, and in this room, which is mother's dining room -- a room which has a very special meaning for me because it is here that we have our annual Christmas dinners, and have for very many years, about 25 of us that sit down here at a beautifully decorated table, and who toast each other warmly, paying the same compliments year after year, but never getting tired of listening to them again, and of course, mother being a famous hostess, also has many larger parties here -- sometimes as many as 300 people -- and I guess everyone has been here from Jean Harlow to Kim Novak, from John Barrymore to Rock Hudson, and from Buster Keaton to Bob Hope.

MURROW: Well, a full schedule of working and entertaining must keep you pretty busy, Louella. Do you do it all by yourself?

MISS PARSONS: Oh, no, indeed. I have a wonderful

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MISS PARSONS: Oh, no, indeed. I have a wonderful

staff in my office upstairs, and I have a wonderful kitchen staff, a fine cook, a nice maid, and I have a Major ? Collins who has been with me 25 years. I'd like to have you meet him, Ed.

MURROW: Yes, I'd like to meet him.

MISS PARSONS: Come on in, Collins.

MURROW: Good evening, Collins.

COLLINS: Good evening, Mr. Murrow.

MURROW: After about 25 years, you must feel that this is a fairly permanent job that you have, huh?

COLLINS: Yes, I do, Mr. Murrow. I hope I'll be here 25 years more.

MISS PARSONS: You will, Collins.

HARRIET: Ed, they've been firing each other regularly for the last 25 years, and they will for another 25.

MURROW: Collins, tell me, do you have any particular favorites among the people Miss Parsons has entertained?

COLLINS: No, Mr. Murrow, I have no particular ones. I like them all.

MISS PARSONS: You can see he's the diplomat of the family.

MURROW: He's a diplomat, too.

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COLLINS: Good night, Mr. Murrow.

MURROW: Good night. Good night, Collins.

MISS PARSONS: Good night, Collins.

MURROW: Louella, when you have a big party, how do you cram all your guests into one house?

MISS PARSONS: Well, let me tell you how I do it, Ed. I'm in a large-sized den here. This is the room where I interview all the stars and where we really live all the time. And then I sometimes put up a tent in the garden. But this room has everything that I need and like.

MURROW: Now, what is a typical evening at home like?

MISS PARSONS: Oh, now, Ed. An evening at home? That's a rarity, but when I stay home, I have my television, and I have my radio, and---

HARRIET: And being a member of the younger set, her hi fi---

MURROW: Yes.

HARRIET: ---as you can see from the records.

MISS PARSONS: Yes. May I tell you about the records?

MURROW: Yes. Please do, of course.

MISS PARSONS: Well, I love these records, and I love music.

MURROW: Good night. Good night, Collins.

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MISS PARSONS: Well, I love these records, and I love music.

MURROW: What sort of music, Louella?

MISS PARSONS: Well, I like the sweet and tender ballads. I like some of the rock and roll, but with reservations. Some of it's a little wild. This is a new one: the Jimmy McHugh in hi fi, and, Harriet, you tell him about that.

HARRIET: She's being modest, Ed. She wrote the "blurb", the cover story on the back of the jacket, and Jimmy didn't know about it until he got the advance copy. A new field for her.

MURROW: Oh! Louella, are you ever sorry that you became a movie columnist instead of following some other field of the news business?

MISS PARSONS: I'm never sorry, but you know, Ed, one thing people lose sight of is that I've done many more things than write movies. I've covered disasters. I've covered murders, and I covered both of the Dempsey-Tunney fights in Chicago where they had the long count. Jack Dempsey drove me back to the Congress Hotel. I cried all the way. He said -- I said, "What happened?" He said, "Honey, I forgot to duck."

HARRIET: That story has always been attributed to Estelle Taylor---

MURROW: I know it has.

MURROW: What sort of music, Lorella?

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MURROW: I know it has.

HARRIET: ---but it happened to Mother.

MURROW: Well, I'm glad to get that straight. Louella, bringing things up to date a little, just what function do you think a Hollywood columnist should perform?

MISS PARSONS: I think a Hollywood columnist should always print the news, but it's my policy, and has been all my many 33 years a columnist, not to betray any confidences. If I get a story first, then I feel it's all right to use it, but not if I'm asked to keep it in confidence.

HARRIET: Also, Ed, Mother's always been pro-Hollywood. If she has to print something which is unpleasant to her to print, she does it in a constructive way. It's her town and she loves it.

MURROW: Louella, how would you describe -- oh, what shall we say? -- the climate in Hollywood at the moment? Do you agree with those people who say that the studios and many of the stars are running scared?

MISS PARSONS: Well, that's a curious way of putting it, Ed, but I must in honesty say things are not as good as they were once, but I also say this isn't the first time we've had trouble out here. When sound came in, it was just the same story, and I have confidence that we're going to get out of it beautifully because we have the greatest col-

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lection of motion pictures, I believe, that we've ever had, and I'm sure that everything is going to be all right. I have every confidence.

MURROW: Louella, is there one thing that you treasure most out of all this vast experience?

MISS PARSONS: Yes, Ed. It's my statue in the garden. My statue of the Madonna. I have a little shrine out there, and I go out in the morning to say my prayers, and I feel secure and happy for the day because I know God is in his Heaven and all's right with the world.

MURROW: Louella, I hope all your prayers are answered.

MISS PARSONS: Thank you.

MURROW: Thank you very much for letting us come. Good night, Harriet.

HARRIET: Good night, Ed.

MURROW: Good night, Louella. Thank you very much.

We'll be back in a moment to tell you about next week's guests immediately after a word from Bob Wright.

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MARRIET: Good night, Ed.

MURROW: Good night, Lonella. Thank you very much.

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"And Promenade Home" will be coming out shortly. Among her many credits are the dances she created for Oklahoma and Carousel.

Next Friday we'll also be dropping in on playwright Russell Krause and his wife here in New York. Together with Howard Lindsey, Mr. Krause has contributed to the theater such modest successes as Life with Father, Arsenic and Old Lace, and State of The Union.

There are some of the people who made tonight's program possible.

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(Commercial)

MURROW: No one has done more to help popularize ballet than Agnes DeMille, who, about 15 years ago, in staging the dances for Oklahoma, started a whole new trend for musical comedy choreography. Until that time most theater goers had little enthusiasm for shows featuring ballet, but in subsequent years, Miss DeMille's dances for Carousel, Brigadoon, and currently, Goldilocks, have proved to be very good box office, indeed. So, too, has been her new book, "And Promenade Home", which came out last month.

Miss DeMille comes from a most versatile and talented family. Her uncle is Cecil B. DeMille. Her father, playwright William DeMille, and her grandfather was a writer and economist, Henry George. To round out the family picture, her husband, Walter Prude, has spent most of his years in the theater and concert business.

Agnes, her husband, and her son, Jonathan, live in this apartment house near Greenwich Village here in New York City, a pleasant retreat from the hustle and bustle of the theatrical district which is some 40 blocks uptown.

Evening, Agnes.

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MISS DEMILLE: Good evening, Ed.

MURROW: I'm very glad we could promenade to your

home tonight.

MISS DeMILLE: I'm very glad you could. May I introduce my son, Jonathan Prude?

MURROW: Good evening, Jonathan.

JONATHAN: How do you do.

MURROW: Agnes, I'm always curious about titles. Now this one for your new book, "And Promenade Home". What does it mean? Where does it come from?

MISS DeMILLE: Well, it has a triple connotation to me. It's the final column of every American square dance. It means back to the beginning to your base with your proper partner to where you started---

MURROW: Yes?

MISS DeMILLE: ---and in the book it also has the meaning that it's the return of the soldiers from the war, and in my own life-- and this is an autobiography -- it was by finding my own home.

MURROW: Jonathan, could we talk about you a little? What's your special interest? Music, writing, dancing?

JONATHAN: Well, my mother, I think, wished it would have been music, but I'm afraid it isn't. I like sports, baseball and football, and I'm also interested in science a little bit.

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MURROW: A little bit, huh. I take it you're not very much for the ballet, right?

JONATHAN: Well, no.

MURROW: Incidentally, Agnes, where's Walter tonight?

MISS DeMILLE: Well, unfortunately, Walter has to be on duty. He's first assistant to Sol Hurock, and they have many, many things they have to attend to, and especially at night, and he's working on a problem with Old Vic tonight.

MURROW: Well, I'm sorry he couldn't be home tonight. That sort of makes Jonathan the man of the house tonight, doesn't it?

MISS DeMILLE: Yes, it does, and I'm afraid it's time for the man of the house to go to bed. He has a rugged day tomorrow. Say good night now.

JONATHAN: Good night, Mr. Murrow.

MURROW: Good night, Jonathan. Agnes, now in terms that I can understand, please, just how does a choreographer go about creating a dance?

MISS DeMILLE: Well, that's a fairly complex question, but I'll try to be simple and direct. The first thing to do is to have a good idea, and I can't tell you exactly how you get a good idea, but sometimes I get them, and I

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guess that's why I am a choreographer. A good idea for a dance. And then I have to figure out who the dancer is; in what atmosphere he performs, or she performs; under what circumstances; with what dramatic intent, and when I get these ideas, I go into my bedroom because I can be private there, and turn off the phone, and lock myself away. I don't need space; I only need privacy. I like to be shut in, and I use this mirror here, not because I look at it, but because it gives me a focal point to concentrate on. I'm so used to working in front of a mirror as a ballet dancer. And I use music because it kind of intoxicates me, and gets me to thinking emotionally. I don't use the music that I'm going to work with, as a rule.

MURROW: Yes?

MISS DeMILLE: I like to use music that excites me especially. This is Scarlatti. I'm working on an Irish problem now for a new show. This will not be the music we use, but it sets me going. And as I start to move and feel, I make notes. I make notes in the notebook until I have, oh, seven or eight pages, maybe 10 or 12, and when these are all full of little glyphics and signs and diagrams which will help me to remember, I take these notes up to a studio and prove them on able-bodied dancers who have been working with me for

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MURROW: But where, exactly, do the ideas come from?

MISS DeMILLE: Oh! Well, I don't know, but I do know that everything I have ever seen or felt or experienced at some point will be valuable, and I will remember. When the time comes, what's needed will be there, so that I just keep my mind open for things like -- like anything!

MURROW: Well, a choreographer such as yourself builds up a pretty extensive research library after a while, don't you?

MISS DeMILLE: Yes, I do, and that's a great pleasure to me. It's been a great joy to collect books and pictures and prints. We have a great many books here. These particular shelves are all fiction. Down below is the theater

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MURROW: It's a working library, isn't it; yes.

MISS DeMILLE: These are Walter's records.

MURROW: Yes?

MISS DeMILLE: He works with those. And these are some of my prints. These are very old ones and they're pretty ones. This is of Maria Talyoni, the dancer.

MURROW: Yes, I recognize that.

MISS DeMILLE: That's nice. And she has the old ballet skirt on, which has become the uniform for ballet dancers. She was the one that introduced it. But I have, of course, lots of other books and other things that one wouldn't think were needed in dancing, but I find it all enriches you; it all suggests things.

In this room there are a great many books. Over here, for instance -- well, while I'm passing, I'd like to speak of this picture. It was painted by Elizabeth Montgomery, who is generally known in the theater as "Monty."

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MURROW: Yes.

MISS DeMILLE: Most people don't know that she's a portrait painter, but I think it's a most wonderful bit of painting. This is her design for my ballet, "Three Virgins and The Devil." These are our good books -- our rare books. There's a first edition of Burton's "Arabian Nights," and then there's a book here that Mark Twain gave my grandfather, Henry George, signed by the author, Sam Clemens. It's the first edition of "A Yankee in King Arthur's Court." Mark Twain used to live right across the street over there.

MURROW: Did he!

MISS DeMILLE: They tore his house down this year. This is all music and this corner is entirely devoted to political economy. They're my grandfather's works in every printed language. We have a first edition of "Profits and Poverty," and we have the Russian edition with Tolstoy's message written across the front of it.

MURROW: It will be a very valuable collection. I think we ought to start a movement to revive his ideas, don't you?

MISS DeMILLE: Oh, it's started, Mr. Murrow. It's started. It's flourishing.

MURROW: Agnes, tell me, do you have any difficulty changing gear from Agnes DeMille, the choreographer, to Agnes

MISS DeMILLE: Most people don't know that she's a portrait painter, but I think it's a most wonderful bit of painting. This is her design for my ballet, "Three Virgins and The Devil." These are our good books -- our rare books. There's a first edition of Burton's "Arabian Nights," and then there's a book here that Mark Twain gave my grandfather, Henry George, signed by the author, Sam Clemens. It's the first edition of "A Yankee in King Arthur's Court." Mark Twain used to live right across the street over there.

MURROW: Did he!

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MURROW: Agnes, tell me, do you have any difficulty changing gears from Agnes DeMille, the choreographer, to Agnes

DeMille, the writer?

MISS DeMILLE: Not particularly, except when I'm in the throes of a Broadway production. That's very strenuous. But I like to vary the work, and I find it helps and relaxes me to go from one kind of job to another. Then you come back to the first one very refreshed. I alternate. It's like using different muscles.

MURROW: Well, it's quite an achievement to do two things equally well.

MISS DeMILLE: Well, I think most people can do two things. It's a matter of getting organized. I have three little suitcases. I took them out of the bedroom because I don't think they look attractive. One contains the book I'm working on. One contains the ballet I'm working on, and one contains business correspondence that I better answer pretty soon.

MURROW: You mentioned earlier the way you go about working out a dance. Now, what is your routine when you start to write?

MISS DeMILLE: Well, I'm not a very trained writer. In fact, I'm not a trained writer at all. It's sort of haphazard and happenstance. I just write whenever I can find a moment between appointments and between rehearsals and jobs.

DeMille, the writer?

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I carry a little notebook around with me and usually I do most of my writing in a drugstore.

MURROW: Where?

MISS DeMILLE: In a drugstore.

MURROW: Why?

MISS DeMILLE: Well, I like drugstores. In the first place, there are no telephones there for me, and there are no people asking me questions directly, and the people are quiet, and there's no piped in music, and there's plenty of hot coffee.

MURROW: Well, the important thing is that you get results. I know you've had a number of lean years before your great success with Oklahoma, but I imagine even artists are not averse to making money, are they?

MISS DeMILLE: No, not if they can do it and keep on with the jobs they like, but I didn't make very much out of Oklahoma, you know. However, I made some, and I paid off all my debts. That was nice, and then I began to get a few things I like, and the first thing I got was a little old chair. This is an 18th Century French Provincial chair, and I bought this and it was the beginning of my household, and it was mine, and I was a householder, and then a little later I got a few others. This is another one. These are very old. They're

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nice chairs. They're fragile. They're weak. I won't let men sit down in them because they crack and squeak.

MURROW: Agnes, you seem to be a rather easy person to get along with, but I've been told for a long while that dancers were supposed to be, oh, a little temperamental.

MISS DeMILLE: Oh, no, you've been misinformed, Ed, very badly. I think dancers are the most highly disciplined people of any I've ever met in my life. I think it's -- well I won't say doctors because they're disciplined, but if bankers or businessmen were to meet the crises in their lives and take the risks in their lives -- I don't mean just physical risks, but the hazards of jobs and the hazard of having to make good with a whole career depending on it, they'd have nervous breakdowns all the time. Dancers are more disciplined than any other workers in the theater. I think anybody who has been in the musical theater will agree to that. They're very staunch soldiers.

MURROW: Now, what are the employment prospects for youngsters who are studying dancing today?

MISS DeMILLE: Well, they're pretty good. They're much better than when I started certainly. You can't ever make a very good living on just dancing alone, but you can make an adequate one these days with the help of TV, thank

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Heaven, and it's possible now to marry and have a family, and it didn't use to be, but I think I should warn young dancers that they must not enter this career unless, first, they're gifted, which, of course, they don't know whether they are now, they can only hope, but they must have a very stringent training of from ten to nine years behind them, and they must be prepared to do without luxuries, and any frivolous pleasure, well, indefinitely.

MURROW: Doesn't this sort of hectic life of yours sort of get you down occasionally?

MISS DeMILLE: Sure, but I save myself as much as I can, and I like to be alone. I find if you're alone at certain intervals during the day, you can accomplish a great deal of work and sort of recharge your batteries, and I like to be as quiet as possible. I won't eat where there's music. I won't allow a radio on in the house unless we're sitting and listening to it.

MURROW: Yes?

MISS DeMILLE: I just don't like random clatter, and I think if people realize that in our urban lives, particularly in a city like New York, the onslaught to the nerves all day and all night of just heterogeneous racket, they would know how much of their strength they're squandering, and I do

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know and I just won't have it. I keep quiet.

MURROW: Privacy is a terribly important thing, isn't it?

MISS DeMILLE: It is.

MURROW: Silence is worth considerably more than $30. an ounce, but not on television, is it?

MISS DeMILLE: No.

MURROW: Agnes DeMille, thank you very much for letting us come, and will you say good night to Jonathan for us?

MISS DeMILLE: I will. He was thrilled to be with us.

MURROW: Thank you very much, indeed. Good night.

MISS DeMILLE: Good night.

MURROW: In just a moment we'll take you for a visit with Russel Crouse and his family, but now a word from Bob Wright.

(Commercial)

MURROW: Russel Crouse is half of one of the most successful writing and producing teams in the history of the theater, the firm of Lindsay and Crouse. So far they have collaborated on such hits as State of The Union, Life with Father, Call Me Madam, and among others, have produced such

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Russel Crouse was born in Finlay, Ohio; became a newspaper man and columnist, theatrical press agent and a Broadway writer on his own until he and Howard Lindsay began their now famous collaboration. That was back in 1934 on a musical called Anything Goes.

In 1945 Russel was married to Anna Erskine, the daughter of author and teacher John Erskine. Up to now the team of Russel and Anna has produced two children and two books in that order.

The Crouse family lives in this five-story town house -- the one in the middle -- on Manhattan's East Side. It's about an 80-cent taxi ride to Lindsay's house in New York where the partners work.

Good evening, Russel.

MR. CROUSE: Good evening, Ed.

MURROW: Good evening, Anna.

MRS. CROUSE: Good evening, Ed.

MURROW: Russel, have you had your usual busy day?

MR. CROUSE: Oh, yes, Ed, very busy. Howard Lindsay and I met this afternoon as we usually do. We swapped gossip for about half-an-hour. We told a couple of stories. We stared at each other, and we picked lint off the floor. We

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talked about and dismissed a couple of ideas. A very productive day, Ed.

MURROW: Russel, you and Howard Lindsay have collaborated for, oh, something like 25 years. Is it as complete and friendly a collaboration as we've been led to believe?

MR. CROUSE: It's just been magnificent, Ed. I can't think of any greater experience than Howard Lindsay and I have had, and sort of a record-breaking experience. I think it's the longest collaboration -- well, Beaumont and Fletcher worked together six years, and Gilbert and Sullivan about 20, and half the time they weren't talking to each other. We've always spoken to each other.

MRS. CROUSE: Next fall will be their 25th wedding anniversary and I'm going to get them a nice silver present.

MURROW: Now, Russel, no disagreements at all? I don't want to crowd you on this, but---

MR. CROUSE: Well, Ed, I've been trying to think. There is one. I say "e ka-nomik" and Howard says "ek -anomik" (economic and economic). I'm the "eke" boy.

MURROW: Well, our speech expert, you know, says either one is acceptable, so that's all right.

MR. CROUSE: Well, I'm resting easier.

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MURROW: I'm told that when working, you each have

a special assignment; that you do the typing, and Howard does the pacing. Is that right?

MR. CROUSE: That's quite correct. I think Howard got in probably two or three miles this afternoon. I think over the years his figure is astronomical on mileage. I would say it is probably about the number of miles that Anna and I had to read in words in research for the two Landmark books we've done.

MURROW: Which two did you write?

MRS. CROUSE: "Peter Stuyvesant of Old New York" was the first, Ed, and now we've just done another one.

MR. CROUSE: "Alexander Hamilton and Aaron Burr" which has just come out, and which we found a very exciting story to do, this clash between two brilliant minds which resulted in their fatal doom.

MURROW: It must be rather difficult, or at least different, writing for children, isn't it?

MR. CROUSE: Well, yes, it is, Ed. You can't write down to them. They are very, very meticulous about accuracy. They catch you every time you're inaccurate. It's like a reverse process. Instead of using big words to show off, you have to break them down, or break them up into small words.

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MURROW: Russel, is it fair to ask you how you

compare working with Anna to working with Howard Lindsay?

MR. CROUSE: Well, it's fair, Ed, but a little touchy.

MURROW: How do you mean?

MR. CROUSE: Well, the system isn't quite the same. Howard and I work together on every line. We collaborate on every line. If I throw out a bad idea, he gives me a strange look, but out of it sometimes may come a good idea. But with Anna, we can't work together that way. We don't even work in the---

MRS. CROUSE: I'm just plain sensitive, Ed, that's all, and when we work together, I do one chapter and Russel does one chapter, and eventually we smooth it out, but at the time if he comes in and says, "Now, dear, I just wanted to say, " I, frankly, get in a huff.

MURROW: I knew you'd ask for equal time to answer what he had to say. Anna, were you a writer before you met Russel?

MRS. CROUSE: No, I wanted to be an actress but the only work I could get was backstage working for Lindsay and Crouse, and I was very lucky, and while I was doing it, I also handled Boris Karloff's fan mail. Now, the people who write Boris Karloff are not the ones who write Marilyn Monroe, and I

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found this really fascinating, and I wrote a story about it and sold it, and suddenly found myself writing magazine articles.

MR. CROUSE: Then she married me and became a very efficient drudge. Ed, I wonder if you would like to meet our children.

MURROW: I would, indeed. Thank you.

MR. CROUSE: Tim, Lindsay Ann, would you come in and say hello to Mr. Murrow?

LINDSAY ANN: Hello, Mr. Murrow.

MURROW: Good evening, Lindsay Ann, how are you?

TIM: Hi, Mr. Murrow.

MURROW: Good evening, Tim. Well, Lindsay Ann Crouse. That's a very unusual name for a little girl, isn't it?

MR. CROUSE: Well, she was really named for my partner, but if you say it fast, she was really named for the firm, Ed. Lindsay and Crouse.

MURROW: Lindsay Ann Crouse. Well, with a name like that, it's going to be difficult to stay out of the theater when you get to be a little older, isn't it?

LINDSAY ANN: Well, I like actresses, but I don't think I want to be one.

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MURROW: I would, indeed. Thank you.

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LINDSAY ANN: Hello, Mr. Murrow.

MURROW: Good evening, Lindsay Ann, how are you?

TIM: Hi, Mr. Murrow.

MURROW: Good evening, Tim. Well, Lindsay Ann Grouse. That's a very unusual name for a little girl, isn't it?

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LINDSAY ANN: Well, I like actresses, but I don't think I want to be one.

MURROW: You don't. Have you decided what you want to be?

MRS. CROUSE: Well, when she was very little, she said that she wanted to be a nurse, a mountain climber, and a mother, but I think she's changed her mind, haven't you?

LINDSAY ANN: Yes. I want to be a teacher.

MURROW: Oh, good for you! Tim, when your mother and father were working on the Landmark Books, did you ever help them out a little?

TIM: Well, I tried.

MURROW: You tried. They needed a lot of help, too, I'm sure.

MR. CROUSE: I don't think he's cut out to be a critic yet.

TIM: No, I want to be a scientist.

MURROW: A scientist.

TIM: Yes.

MURROW: Good.

MR. CROUSE: I think that tomorrow if a scientific expedition tapped him on the shoulder and said, "We're about to try to reach the moon. Would you like to come along?" he wouldn't even telephone home to say he was going.

MRS. CROUSE: I'm afraid not. He really wants to

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MURROW: A meteorologist.

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be a medical research scientist. Not a doctor, but someone to help doctors. Now, children, we're going to show Mr. Murrow around the house, and you've seen it, so say good night to Mr. Murrow and scoot.

LINDSAY ANN: Good night, Mr. Murrow.

TIM: Good night, Mr. Murrow.

MURROW: Good night. Good night. Russel, are you a souvenir or antique collector?

MR. CROUSE: Well, I don't think we can be called collectors of antiques.

MRS. CROUSE: No, I think antiques collect us.

MR. CROUSE: We do have some souvenirs, though, Ed. For instance, these two chairs came from the boxes in the old Empire Theater which was torn down and which was where Life with Father ran for so many years.

MRS. CROUSE: And this mirror J.K. gave us. It belonged to Clarence Day and was in his house.

MR. CROUSE: We've got some other things downstairs that we might show you.

MURROW: You know, when we visited Dorothy Stickney and Howard Lindsay, they mentioned how often they're mistaken for the Crouses. Do you have the same experience?

MR. CROUSE: Oh, I'm always called Mr. Lindsay and

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MR. CROUSE: Oh, I'm always called Mr. Lindsay and

he's always called Mr. Crouse. We don't worry about it.

MRS. CROUSE: And Dorothy always assures people that the children are well, and I thank them very much for the lovely performance in Life with Father.

MR. CROUSE: As a matter of fact, when Howard and Dorothy were on with you about a year ago, the next time I went to a party and Ethel Waters came up to me and congratulated me on my wonderful performance the night before.

MURROW: This, I take it, is the dining room now.

MR. CROUSE: Yes, this is the dining room, Ed, and this is the one room where Anna and I carry on sort of a running argument.

MURROW: Why is that?

MR. CROUSE: Well, you see those pictures over there?

MURROW: Yes.

MR. CROUSE: The man? Just take a look at that face! Doesn't he look as though he is saying to me, "How did you, you horse thief, get into this family?"

MURROW: A rather forbidding countenance, isn't it?

MR. CROUSE: Yes, indeed. Then the woman. She, I don't think, has ever approved of anything in her life.

MRS. CROUSE: He's just jealous because he hasn't

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MR. CROUSE: The men? Just take a look at that face! Doesn't he look as though he is saying to me, "Now, Ed, you, you horse thief, get into this family."

MURROW: A rather forbidding countenance, isn't it?

MR. CROUSE: Yes, indeed. When the women, Ed, I don't think, has ever approved of anything in her life.

MRS. CROUSE: He's just jealous because he hasn't

got beautiful great great grandparents like mine.

MR. CROUSE: Yes, they are Anna's ancestors but I won't take the responsibility. But I have to look at them three meals a day, and Ed, they're not very appetizing.

MURROW: Is the sideboard under the portraits of the same era?

MR. CROUSE: Well, I don't know. I can't give you the era on these sideboards because this is a souvenir. This sideboard was in the picture -- the motion picture of Life with Father. We wanted something from the picture to remember the picture by, so we bought this. It's not really an antique; it's more of an actor.

MURROW: Anna, when you and Russel were furnishing your home, did you have any disagreements about the decor?

MRS. CROUSE: No, I don't really think we did. Russel always said he married me for my grand piano and my driver's license, and I threw in a little old Victorian furniture.

MR. CROUSE: Well, I brought along some myself, Anna. Don't take all the credit.

MRS. CROUSE: No, that's true. That's true.

MR. CROUSE: The beauty of it is that it all fits into this house, so nicely -- this old house. We love this old

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MR. CROUSE: The beauty of it is that it all fits into this house, so nicely -- this old house. We love this old

Victorian house with the high ceilings and the big rooms. We find it very comfortable.

MURROW: This looks almost as though it could have been a set for Life with Father.

MR. CROUSE: Well, you've given me an idea, Ed. I think we'll revive it right here in this room.

MURROW: Well, with the music stand and the piano there, I take it someone in the family is musical, no?

MR. CROUSE: Well, that's debatable, Ed. By design we have kept the music and the young performers apart tonight just in the fear that you might by chance ask for a concert.

MRS. CROUSE: Lindsay Ann plays the piano, and Timmy is a rather young clarinetist, and you know, the first four notes sound like Benny Goodman and then you'd better leave the room.

MURROW: Well, I'm sorry that we're to be denied the pleasure.

MR. CROUSE: Don't fight with your luck, Ed.

MURROW: Russel, looking back, which of your plays has given you the most satisfaction?

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MR. CROUSE: Well, I think they've all given me a lot of satisfaction. Of course, I think probably the greatest

satisfaction was Life with Father. It was a great joy to write, and, of course, it ran almost eight years, and that kind of a run gives satisfaction to any author. We enjoyed State of The Union. It won the Pulitzer Prize for us, which was gratifying. It was a political play and it was very exciting because we had to keep it up just as you do a newspaper. When the issues changed, we had to change the play. There was one play -- one line -- that had to be changed every night. The headlines that Ralph Bellamy read. I think I've enjoyed them all. They've all been very satisfactory.

MURROW: Russel, since you and Lindsay have worked so closely, I'm surprised you've never tried to do a little acting.

MR. CROUSE: Well, I did once, Ed, but I've kind of tried to keep it a secret. I was pressed into service one day at a matinee of Life with Father. One of the actors was ill. The actor who played the second doctor.

MURROW: Yes?

MR. CROUSE: Not the one with a lot of words, but the one who just said, "How do you do?" and went upstairs. I'll try to give you an example of what happened. I was standing in the wings waiting for my cue, and all of a sudden I

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MURROW: Anna, I suppose keeping a home and writing books must take up all of your time now, doesn't it?

MRS. CROUSE: Not all the time. I try to do something for good causes, and at the moment I'm working very hard on education, specifically Tim's school, the Browning School, and I really -- it's hard work but it's a challenge.

MR. CROUSE: I think for a girl who abandoned college to go to Broadway, she does very well and she works very hard, very diligently.

MURROW: Russel, what do you consider the function of the playwright?

MR. CROUSE: Well, Ed, I think the playwright really has to write what's burning a hole through his vest. I don't think that means that this has to be a particular message or a drama, or even a tragedy. For one thing, I think that comedy hasn't achieved its proper place in the American theater. I feel very badly about that. Do you realize, for instance, that only one comedy has ever won the Pulitzer Prize? I mean the critic's prize, and very few have ever won the

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Pulitzer Prize. I think that's wrong. I think a comedy is an art form of its own. It's just as valuable. It's just as difficult to write, and I really look forward to the day when comedy, if I can coin a paradox, will really be given serious consideration.

MURROW: Well, I hope you and Lindsay turn out one for us and soon. Thank you very much, Russel. Thank you, Anna, and will you say good night to Lindsay Ann and Tim for us?

MRS. CROUSE: We will, indeed.

MURROW: Thank you very much. Good night.

MRS. CROUSE: Good night.

MR. CROUSE: Good night, and drop in every night.

MURROW: Thank you. I'll be back in a moment to tell you about next week's guests, but first a word from Bob Wright.

(Commercial)

MURROW: Next week we will be going to Winetka, Illinois for a visit with Don McNeill, who has been running the radio Breakfast Club for 25 years. We'll also be going to Trenton, New Jersey to call on Mrs. Mary Roebling, the first woman to be named a governor of the American Stock Exchange.

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ANNOUNCER: PERSON TO PERSON is produced by John A. Aaron and Jesse Zousmer and Edward R. Murrow.

MURROW: and now from PERSON TO PERSON, good night and good luck.

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CBS TELEVISION

PERSON TO PERSON with EDWARD R. MURROW

Guests: Mr. and Mrs. Don McNeill, and

Mrs. Mary Roebling

November 21, 1958 10:30 PM EST

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(Commercial)

MURROW: If it's necessary to prove to anybody that radio is still very much alive, it would seem that Don McNeill is one of the best persons to do it. 6,000 broadcasts and 25 years ago Don started his "Breakfast Club" show in Chicago for what is now the American Broadcasting Company, and judging from the course record so far, it looks as though he has a few more years to go.

Donald Thomas McNeill, who is 50, is a native of Illinois. He went to Marquette University to study journalism and cartooning, but he started in radio while still a student. He had his share of ups and downs in the radio business before the name of Don McNeill became established through what he calls "the most unrehearsed show in radio."

The McNeills; Don, his wife, Kay, and their sons, Tom, Don and Bob, live in this large stone house in Winetka, Illinois. That's about 20 miles north of his studio in the Chicago Loop.

Evening, Don.

MR. McNEILL: Good evening, Ed.

MURROW: You're looking very well tonight. Obviously the first 25 years are not the hardest, huh?

MR. McNEILL: Well, thank you. I'm beginning to

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MR. McNEILL: Good evening, Ed.

MURROW: You're looking very well tonight. Obviously the first 25 years are not the hardest, huh?

MR. McNEILL: Well, thank you. I'm beginning to

think this might turn out to be a steady job.

MURROW: Well, you've set some kind of record for steady employment in this business. Did you ever imagine it would turn out this way?

MR. McNEILL: Well, no, Ed; I thought it was lucky the last 13 weeks to tell you the truth, but as things went on, I figured I was so lucky just to get to talk to people that I like to talk to because I don't sing, I don't dance, and so I'm just the luckiest guy in the world.

MURROW: Tell me, Don, has the show changed very much over the years?

MR. McNEILL: No, fundamentally it's just about the same. We have about the same format. We have our "Memory Time" and our "March Time." During the war, Ed, we started our "Moment of Silent Prayer."

MURROW: Yes?

MR. McNEILL: Since this is our 25th year on the air, we had this huge painting done to commemorate the "Moment of Silent Prayer." Now, this painting has been on tour throughout the country, but I brought it in here just so you and the viewers could take a look at it. It commemorates the moment when during the program I say, "Each in his own words, each in his own way, for a world united in peace, let us bow our heads

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and pray." and we felt that this might live long after the "Breakfast Club" is forgotten.

MURROW: I'm very glad we had an opportunity to see it. Don, what's the secret of your show? How do you explain it?

MR. McNEILL: I don't explain it, Ed, but I'm very, very grateful. I have been accused many times of being corny -- excuse me -- and I'm sure the program is literally sprinkled with "corn", but I consider that a compliment if people mean typical American humor. I always think "corn" is something somebody scoffed at because somebody else said it before they thought of it themselves.

MURROW: Well, an early morning show makes for pretty tough hours. How does Kay adjust to that schedule?

MR. McNEILL: Well, she adjusts extremely well. In fact, she's been my inspiration through the whole thing. Kay is one of those persons whom I'm extremely lucky to have, who is at her best in the early morning, and doesn't object at all to getting up at very, very early hours. I'm taking you now into the library where we find Kay.

Kay, this is Ed Murrow.

MURROW: Good evening, Kay.

MRS. McNEILL: Good evening, Ed. It's so nice to

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Kay, this is Ed Murrow.

MURROW: Good evening, Kay.

MRS. McNEILL: Good evening, Ed. It's so nice to

have you come into our home.

MURROW: Thank you very much. Kay, do you ever have any trouble getting Don up and off to work?

MRS. McNEILL: No, I really don't, Ed. I get up about 4:30 in the morning. Why, I don't know, but I love it, and it feels so good, and I get letters written, bills paid, and then I'm real peppy by the time Don gets up. I do not get his breakfast, however. We have a housekeeper we've had for many years. She does that. I sit at the table with Don, pep him up, dream up all kinds of funny things to put him in a good mood to do his show.

MURROW: Well, what do you do? Have clocks all over the house or something in order to---

MRS. McNEILL: Well, I do when we have company because I'm always afraid they'll stay too late and Don won't get his proper rest. So I put alarm clocks under the couches, and under the chairs, and at 10:30 they all go off and the people run out like crazy, so that we'll get our proper rest.

MURROW: It's a very good system. Don has spent most of his life entertaining other people. What does he do for entertainment at home?

MRS. McNEILL: Well, the minute we mention entertainment, we immediately go over to the gin rummy table, pull

have you come into our home.

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it down, a light goes on automatically, and he's ready to play cards and just loves it. It relaxes him.

MURROW: No delay at all in getting started.

MRS. McNEILL: No delay at all.

MURROW: Don, I had it on fairly good authority that you're quite a man with a gun and a fishing rod, right?

MR. McNEILL: I'm glad you brought that up, Ed. By the way, this is Happy, our schnauzer. I forgot to introduce him.

MURROW: Hello, Happy. (Whistle)

MR. McNEILL: That hunting and fishing, I certainly do love it, and I'd love to show you some of the paraphernalia I have. Kay, since you're the bowler and the golfer, would you mind if I left for a moment?

MRS. McNEILL: Not at all.

MURROW: We'll join you shortly, Kay.

MR. McNEILL: Here are a few of the guns, Ed, as we pass, and I have some more downstairs I'd like to show you, too.

MURROW: What kind of shooting do you do, Don?

MR. McNEILL: Well, I particularly enjoy pheasant hunting, and I do a lot of that around this vicinity at this time of the year, and I've hunted with my dad and my grand-

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father ever since I can remember, and I've done a lot of duck shooting, and even a little goose shooting on occasion. Now about those fish I mentioned.

MURROW: Yes?

MR. McNEILL: Here's a little number here. This is the northern caught by my son, Tom, on one of our family fishing expeditions into Canada, and here are some more of those guns I mentioned. I understand you like them yourself, Ed.

MURROW: I certainly do.

MR. McNEILL: This is an old-timer here, it's an old 4-gauge.

MURROW: Oh, yes. Very rare.

MR. McNEILL: Yes, indeed. And here are a couple of pretty country-size bass there that I was lucky enough to land in Arkansas last year. This is a record-breaking trout that my dad caught years ago. And this is a bone fish from the Keys of Florida that I was lucky enough to get the first time out.

MURROW: That's a sizeable one, isn't it?

MR. McNEILL: Yes; just under 10 pounds. And this, I think, is self-explanatory. Ed, I'd like you to meet one that didn't get away, though. This is my son, Bob. Bob,

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Ed Murrow.

MURROW: Good evening, Bob.

BOB: Good evening, Mr. Murrow.

MURROW: You look like you'd make a pretty fair fullback. Do you play football?

BOB: Yes, I do, Mr. Murrow. This year I played end for our high school team. We had a pretty good team for the past few years. We won the championship three years in a row, but this year our season wasn't quite as successful.

MURROW: Bob, how big are you?

BOB: I'm 6' 5" and I weigh 210 pounds.

MURROW: Do you have any plans for college?

BOB: I'd like to attend the University of Notre Dame and kind of follow in my brother's example.

MURROW: Well, I should rather guess that Father Hessberg and Terry Brennan would be very much interested. By the way, Don, where are your other two boys?

MR. McNEILL: They're over at the university at Vienna, Ed. I'd like to show you a couple of pictures of them.

MURROW: Good. What are they studying, Don?

MR. McNEILL: Well, they're studying political science, and they're also studying logic, and international law, and various other subjects which I can't even pronounce.

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They're having a wonderful time over there for six months before they both go into the service. Tom will be a second lieutenant in the Air Force, and Don will be a second lieutenant in the Army when they both go into service next March. Since they're both king size, I thought we ought to have full-size shots to match.

MURROW: Good.

MR. McNEILL: So there.

MURROW: Kay, if Bob is 6' 5", how big can the older boys be?

MRS. McNEILL: Well, our Tom is 24 years old and he's 6' 4", and the other gentleman, Don. Jr., is 6' 6". He's 22 years old, so that we really have three giants in the household.

MR. McNEILL: Here's one. It's a good thing, Ed, that we're not all together, probably. I don't know if there's a television screen large enough to get us all in this location, but this was taken right here as we are in our living room before the boys left.

MURROW: What have you heard from the boys lately?

MR. McNEILL: We heard plenty, but I want to explain one thing about this picture, Ed, if I may---

MURROW: Yeah, sure.

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MURROW: Good.

MR. McNEILL: So there.

MURROW: Say, if Bob is 6' 5", how big can the older boys be?

MRS. McNEILL: Well, our Tom is 24 years old and he's 6' 4", and the other gentleman, Don, Jr., is 6' 6". He's 22 years old, so that we really have three giants in the household.

MR. McNEILL: Here's one. It's a good thing, I'd, that we're not all together, probably. I don't know if there's a television screen large enough to get us all in this location, but this was taken right here as we are in our living room before the boys left.

MURROW: What have you heard from the boys lately?

MR. McNEILL: We heard plenty, but I want to explain one thing about this picture. No, if I may---

MURROW: Yeah, sure.

MR. McNEILL: ---about the muscles. Kay, tell them about those.

MRS. McNEILL: Tom and Don wanted to show their muscles, so they put their fists on the board, flexed their muscles, and thought they were going to be sensational, but Bob had a better trick. He put his knee against his muscle and really did the trick! He looked bigger than the other two and he's really happy about it.

MURROW: What have you heard from them lately?

MR. McNEILL: Well, we certainly have. We got a phone call from them just the other night and we thought it was very unsatisfactory, but they didn't, did they, Kay?

MRS. McNEILL: No, they didn't, because we just heard, "Hello, how are you?" And then we kept being disconnected, and we roared and screamed at each other, and said, "Go to another phone and try to get the operator back." And we were screaming orders at each other, and the boys heard every word we said, and said it was just like being at home in the living room playing a game of horseshoes, arguing and screaming.

MURROW: Don, to go back to radio, what about material? With five hours a week to fill, don't you ever worry about running out of something to say?

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MURROW: Don, to go back to radio, what about material? With five hours a week to fill, don't you ever worry about running out of something to say?

MR. McNEILL: Not as long as I have good people to talk to, and I always do, Ed. Just to illustrate that, if I may. One morning we had quite a group of gals who came in as they frequently do on a bus about 40 or 50 miles to Chicago. They all come in and they laugh and scratch all day long, you know, and they go to the "Breakfast Club" and have a little lunch, and so on, and then go back home. Well, this was a church group, I believe, and I have them fill out little cards before they come in so I can get some idea of who's there---

MURROW: Yes?

MR. McNEILL: ---and there was one gal I'll never forget, named Maude, and Maude had on her card, "I do not like radio programs." So I thought this might be interesting. So I called her up and I said, "Maude, what don't you like about radio programs?" "Well," she said, "I don't like these audience participation shows." Well, I pointed out to her that she was on one right then, and she said, "You're all right, except when you get silly. I don't like you when you get silly." Well, this gave me a little springboard, and so I, every once in a while when we'd pull a joke, I'd push the microphone in front of Maude, and I'd say, "Maude, are we being too silly for you?" Well, this went on through the whole program, and, finally, near the end, I put the microphone over to her, and I

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said, "Maude, I want to apologize if I've embarrassed you in any way." She said, "I just want to ask you one question." I said, "What's that?" She said, "What in the world would you have done for material if I hadn't shown up this morning?"

MURROW: Don, how many "Breakfast Club" shows have you missed in the 25 years you've been doing it?

MR. McNEILL: I have been very lucky there. I don't believe through illness I have missed over two or three weeks, Ed.

MURROW: Well, now, this is something I've been wanting to ask you. What is there about Chicago that's kept you working there all your life?

MR. McNEILL: I have my roots here and my family here, my home here, and I think the Middle West is a wonderful melting pot for people all over the world to congregate in.

MURROW: I gather there's not much you'd have wanted different in your life, right?

MR. McNEILL: No, I guess not, Ed. We're a very religious, very close-knit family, and I have one little bit of philosophy about that. I always say, "Lord, give me the serenity to accept the things which I cannot change; the courage to change the things which I can, and the good sense to know the difference."

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MURROW: Thank you very much, Don, for letting us come.

MR. McNEILL: Thank you very much, Ed.

MURROW: Thanks, Kay.

MRS. McNEILL: Thank you, Ed.

MURROW: Good night, Bob.

BOB: Good night, Mr. Murrow.

MURROW: It was very pleasant, indeed. Thank you and good night.

MRS. McNEILL: Good night.

MURROW: In just a moment we will take you for a visit with Mrs. Mary Roebling in Trenton, New Jersey. And now here again speaking for Revlon, is Barbara Britton.

(Commercial)

MURROW: Mrs. Mary G. Roebling has often been described as the outstanding lady banker in the nation. Last month she really shattered precedent in the financial world. She was elected to the board of governors of the American Stock Exchange, the only woman ever elevated to a policy-making position in a major stock exchange.

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MR. McNEILL: Thank you very much, Ed.

MURROW: Thanks, Ray.

MRS. McNEILL: Thank you, Ed.

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Mary Roebling was born in Collingwood, New Jersey; later studied business administration at the University of Pennsylvania and New York University. She was married to the

late Siegfried Roebling, whose grandfather built the Brooklyn Bridge.

In 1936 Mrs. Roebling replaced her late husband as a director of the Trenton Trust Bank in Trenton, New Jersey. The next year she was elected president becoming the first woman to head a major bank.

Mrs. Mary Roebling lives in a hotel suite in the Hotel Hilbrett in downtown Trenton. The hotel is at the left. To the right, just across the street, is her bank, Trenton Trust.

Good evening, Mrs. Roebling.

MRS. ROEBLING: Good evening, Mr. Murrow.

MURROW: I would assume that it doesn't take you too long to get to work in the morning, right?

MRS. ROEBLING: Not if the traffic gives me a break. About a minute-and-a-half or two minutes.

MURROW: Well, I know you spend a great deal of time in New York and Washington. This isn't your only residence, is it?

MRS. ROEBLING: No, it isn't. This is just the executive suite where I spend maybe one or two nights a week. I'm building a town house across the street right next to the bank, and I have a small house in the country in which the

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MURROW: Mrs. Roebling, when you were installed as the first woman governor of the American Stock Exchange, President Ted McCormick said, "I think in addition to your ability, you were selected because you are a woman." Does that please you?

MRS. ROEBLING: Well, I think it was a great recognition of the increasing role that women are playing in the affairs of finance and the higher echelons of business activity. I think it was a foresighted thing on the part of the American Stock Exchange to elect a woman. After all, you know, Mr. Murrow, they're the money bags of the country.

MURROW: Mrs. Roebling, you've been president of your bank for what? 21 years, isn't it?

MRS. ROEBLING: That's right.

MURROW: How did you get into business in the first place?

MRS. ROEBLING: Well, I have a confession to make to you. When I was quite a little girl I wanted to be an actress. I think I took the part of Portia in drama school in "The Merchant of Venice", and then I wanted to be a lawyer, but I ended up a businesswoman. My husband died. Most of the banks throughout the country had problems, and in an attempt

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to preserve his estate, and to take a major part in that activity, I became president of the Trenton Trust Company, and we have grown from a small bank to one which is very strong, and, I believe, rather well known.

MURROW: It is, indeed. For a woman who wanted to be an actress, you certainly have been playing a big role in life. Tell me, do you find much time for fun?

MRS. ROEBLING: Well, you know, I get a great deal of fun out of my work, Mr. Murrow. My work is my hobby. It's a great deal of fun for me in my work from 7:30 in the morning until 12 at night.

MURROW: I was told that you're also something of an antique collector. Right or wrong?

MRS. ROEBLING: I'll tell you something. I'm taken more often than not when I go out "antiqueing" but I like it just the same.

MURROW: Well, I should imagine that it is a very rare occasion when a banker admits being taken on anything.

MRS. ROEBLING: Well, I'm not an expert in antiques.

MURROW: Could we see some of your better bargains?

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MRS. ROEBLING: They're right in here. I think the most amusing of all, I'd like to show you here. In this room there's a bed that some 30 years ago I bought that Napoleon is supposed to have slept in at Montmessan. That was Josephine's house just outside of Paris.

MURROW: Yes?

MRS. ROEBLING: These funny little things on the end, which have been made to fit on here, but they're all busted off, are supposed to be for incense because I gather they didn't bathe regularly in those days, and that was to make the bedroom smell very nice. And I bought this picture over here for a Van Dyck, and I'm not at all sure that it's a Van Dyck, but it's certainly after the school of Van Dyck.

MURROW: Looks like one from here.

MRS. ROEBLING: Well, you're very kind. I hope it is. And over here, this "Madonna And Child" I bought in Spain, and I think it's quite a lovely one, and yet they may have had some motheaten wood that they had treated, and maybe it's only five or six years old, but when I bought it they told me it was 200 years old. So you see how a banker can be taken.

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MURROW: I think you're suspicious like most bankers. Well, your antique collecting, plus your long hours at the bank must make the days entirely full.

MRS. ROEBLING: Well, all successful bankers' days are full, Mr. Murrow. You know, people have an erroneous idea that bankers' days are from 9:00 to 2:00---

MURROW: Yes?

MRS. ROEBLING: ---but they really start much earlier than that and end up much later. They take a great interest in all the things that have to do with their depositors and their borrowers, and particularly their civic activities.

MURROW: What, Mrs. Roebling, have been the big changes in the banking business since you first started in it?

MRS. ROEBLING: I think there's a greater understanding of that five-dollar word that's worth millions and millions of dollars called public relations. I think that people who have heretofore felt that bankers were cold and grasping and hard, have a little different feeling about it, and whenever you see someone that says bankers are no good and are not helpful, you look twice at that fellow, Mr. Murrow, because there might be something wrong with his credit.

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occasionally.

MRS. ROEBLING: Because you know bankers are in the business of loaning money and trying to be helpful to corporations and individuals.

MURROW: Mrs. Roebling, do you have any pet civic interest in Trenton?

MRS. ROEBLING: I have so many if I started to tell them to you now, we'd be here all night, but there are so many: the hospitals, and all the civic organizations, and all the works of charity, but over here I have something very special to show you. This is a Beam pottery. These are little sparrows and there are only 50 of these in the whole world and they (unintelligible). We gave five pieces to the Smithsonian Institution this week, and they're done by Edward Marshall Beam right here in Trenton, and we're very proud of them.

MURROW: Mrs. Roebling, you obviously enjoy your work. I'm sure you encourage other women to seek outside careers. Is that right?

MRS. ROEBLING: Yes, I think there's a great field for women other than those things -- they cover almost every field now, you know. There are 22½ million women working away from their homes, but I'd like to encourage more women to be

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MURROW: Mrs. Roebling, do your interests extend to that harp behind you there?

MRS. ROEBLING: Well, the harp is my favorite instrument. I don't play it myself but both my children do, and if we were having a tea, Mr. Murrow, tonight, I'd have it for background music for you.

MURROW: Ah, yes.

MRS. ROEBLING: But speaking of my children, I do want to show you something. Over here are two heads -- sculptured heads of my children when they were very young. This is my son, Paul, and my daughter, Betty, and, incidentally, she has four children, which makes me a grandmother. These were done by my first cousin, too, Tony Greenwood, who is quite a good sculptor in Philadelphia. He's now doing Mr. Greenfield, who is known as Mr. Philadelphia. I think these are quite beautiful.

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MURROW: Well, Mrs. Roebling, obviously you've had

no major difficulties in the past 20 years managing a family and a career, but many women do, don't they?

MRS. ROEBLING: Yes. I've had some myself, too, you know, but on the whole, I believe that economically the nation has accepted that two pay envelope family as an accepted fact these days. It's just the same as having an automobile in the garage. It's an economic necessity.

MURROW: Do you ever have any problems switching gears? What I mean is: is it easy to be a forceful business executive by day and a charming hostess in the evening?

MRS. ROEBLING: Well, I think maybe most successful business people are not too forceful during the day.

MURROW: Perhaps I used the wrong word.

MRS. ROEBLING: No, I don't think so, but the switch into an evening is a matter, I think, of possibly breeding and good manners. You know, this word "equality"---

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MRS. ROEBLING: ---gets all mixed up in this thing called good manners. For instance, how often do you hear a man say, "I'm not going to open the door for this lady at all because she wants equal rights." But he's confusing it, you see, with being a gentleman and a gentlewoman, so it's very easy to change from being a career woman in the daytime to be-

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ing a chivalrous, handsome, gentleman host in the evening, or to a gracious lady hostess.

MURROW: How often do you have a chance to spend an evening with old Trenton friends without any talk of the financial world or market or big business or big deals?

MRS. ROEBLING: Well, I think possibly my greatest hobby and exposure to that is occasionally getting to my old bridge club in Trenton. I don't get there once a month, but I do get there occasionally. There are eight of we girls that gather together for eight months out of every year and have for 25 years, and we sit around and we gossip like mad. We play very little bridge because none of us play really very well. There's one or two that play well, but on the whole we don't play very well because we talk so much. We tell each other everything. I call them my informal board of directors.

MURROW: You tell each other everything.

MRS. ROEBLING: Sure.

MURROW: All right, what's the latest inside news in Trenton?

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subjects as the role of women in politics?

MRS. ROEBLING: They talk about that, and they talk about money, and they talk about the stock market. I think it was there that I said I felt there should be a woman vice president of the United States, and on whatever ticket, whether it was the Republican or Democratic ticket that put a woman on the ticket for vice presidential candidate, that ticket would win.

MURROW: Did the other members of the club agree with you?

MRS. ROEBLING: Well, they don't always agree with me. We know each other pretty well, you know.

MURROW: All right, now when do you think this business of a woman as vice president might come to pass?

MRS. ROEBLING: Well, I think it's a little late for '60. It's not beyond the realm of possibility, but I think it could happen as soon as '64 definitely.

MURROW: Do you ever entertain the idea of public office?

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woman that has been elected to a public office either at a city, county or state level. A woman who has grown up from the grass roots in the political game, and there's any number of those women that are qualified and able.

MURROW: Why do you think it would be a good idea to have a woman vice president?

MRS. ROEBLING: Oh, I think it would be a good idea because we have a greater number of women than men from the standpoint of population in the voting ranks, and I think the time has come when a woman now will vote for another woman. I think they've developed sufficient faith in intelligent, educated women with integrity to vote for them.

MURROW: Well, perhaps in 1964 we will find the answer to that. Thank you very much, Mrs. Roebling.

MRS. ROEBLING: I hope so.

MURROW: Thank you very much for letting us come.

MRS. ROEBLING: How nice it's been to be with you, Mr. Murrow.

MURROW: Good night.

MRS. ROEBLING: Good night.

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Pat Suzuki was born on a farm in Cresse, California; population 50 -- the youngest of four children. After a brief walk-on part in a road show company, she found her first professional job singing in a night club, Norm Bowles Company in Seattle, where Bing Crosby heard her and described her as "a great bet for the big time." Now, after 3½ years of the night club, plus Victor recordings, and television appearances, Pat is on Broadway.

Pat Suzuki has now settled down for as long as "Flower Drums Song" runs on Broadway -- which looks like being a long time -- in an apartment in that house on Central Park West here in Manhattan.

Good evening, Pat.

(Low family conversation.)

MURROW: Well, it could be that we're interrupting a very serious conversation, but I'll try again. Good evening,

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MISS SUZUKI: Hi, Ed! We're looking over some pictures from the "Flower Drums Song." My sisters came in from out of town to see the opening. I'd like you to meet them. My sister, Mary. She's from Chicago and she teaches school there.

MURROW: Good evening, Mary.

MARY: Good evening, Mr. Murrow.

MURROW: How long has it been since you three girls were last together?

MARY: Well, it's been a good five years, Mr. Murrow.

MURROW: Must be a very pleasant reunion.

MARY: It's really been wonderful.

MISS SUZUKI: I'd like you to meet my sister, June. She's from Kalamazoo, Michigan, and she's married to a minister. Where---

JUNE: The university pastor---

MISS SUZUKI: He's the university pastor at Western Michigan University in Kalamazoo, Michigan.

MURROW: June, did all of you have a good Thanksgiving in New York?

JUNE: Oh, we had a wonderful time. We even saw

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JUNE: Oh, we had a wonderful time. We even saw

the Macy's Parade right out of this window here. It was a real treat. We only wished our youngsters could be with us.

MURROW: Pat, now that you're some 70 hours away from your first Broadway opening, do you have any feeling of nervousness?

MISS SUZUKI: Yes, quite a bit. This afternoon I went over to the St. James Theater to see what the new home would look like, and it's just beautiful. They've redone it very recently, and I walked into the front. I was so impressed with what a gorgeous theater it was, that I was kind of overcome with -- well, oh, this is the place! I should have gone into the back stage door and then it wouldn't have frightened me so much, I don't think.

MURROW: Well, I'm sure you'll do very well on opening night. Pat, I know your parents are in New York.

MISS SUZUKI: Yes.

MURROW: Are they at home with you tonight?

MISS SUZUKI: Yes, in the living room.

MURROW: Could we meet them?

MISS SUZUKI: Oh, yes. Keep my coffee warm. (Goes into living room.) Okotchon, this is Mr. Edward Murrow.

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MRS. SUZUKI: Good evening.

MISS SUZUKI: And my father. Okosson, this is Edward Murrow.

MURROW: Good evening, Mr. Suzuki.

MR. SUZUKI: Good evening, Mr. Murrow.

MURROW: Tell me, you're not worried about Pat's Monday night performance, are you?

MR. SUZUKI: No, but my wife is a little worried and excited. (Laughter)

MURROW: Mrs. Suzuki, I'm sure that Pat will make you very proud.

MRS. SUZUKI: Yes.

MURROW: Pat, you've come a long way in a few years in your career. Where did you give your first public performance? Can you remember?

MISS SUZUKI: Well, I'm told that I sang at church. I guess it was Easter, and I sang something called "White Lillies" and my voice broke terribly in the middle as children do, but that's the only one that I can remember that far back.

MURROW: Just how much formal music training have you had?

MISS SUZUKI: Not very much. School courses and work shops in college. I'm sorry.

MURROW: Excuse me. Go ahead.

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MISS SUZUKI: Well, I wasn't considered likely to do anything in music.

MURROW: What did your parents have to say when you decided to sing in a night club?

MISS SUZUKI: Well, they were quite wonderful about it. I know my father always told me that if you were lucky enough to have a facility, or a talent, that you should share it with as many people as possible, and that was very encouraging to me at the time.

MURROW: A very encouraging attitude. Mr. Suzuki, have you ever been in New York before?

MR. SUZUKI: No. Just, I think, for walk across the street -- Central Park, and just, you know, a big (unintelligible)?

MURROW: Yes.

MR. SUZUKI: Well, I like very, very much, and the big trees nice and green. I like very much those kind.

MISS SUZUKI: Actually, let me let you in on something. Papa has planned redoing Central Park. Isn't that great?

MURROW: Mr. Suzuki, what do you and Mrs. Suzuki think of this big city of New York?

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Square, there's too many people and (unintelligible).

MURROW: Mrs. Suzuki, have you passed on to Pat any of the traditions of your own childhood?

MISS SUZUKI: Well, actually, my folks are American citizens now, Ed, and---

MURROW: Yes?

MISS SUZUKI: ---I suppose we have a few mementos of the so-called tradition from Japan. As a matter of fact, we have some (robes, in Japanese). Would you like to see them?

MURROW: Yes, very much.

MISS SUZUKI: This is the traditional robe, and let's see if I can -- you can see I don't know how to put it on very well. Oh, I've got it this time.

MURROW: Oh, very nice!

MISS SUZUKI: Isn't it lovely?

MURROW: Yes.

MISS SUZUKI: This is the obi, and it's the cummerbund or girdle that they strap around here. I have never worn one. Particularly in singing I don't think I'd be able to breathe, the way it binds you up. It has a wonderful design that runs all the way through them. There are several yards. I would say about 10 yards.

MR. SUZUKI: Yes, about 10 yards.

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MR. SUZUKI: Yes, about 10 yards.

MURROW: They are very beautiful.

MISS SUZUKI: Thank you. We have some here, too.

MURROW: Pat, did you inherit your musical talents from your father or your mother?

MISS SUZUKI: Well, I inherited my temper from my father, and my mother has actually studied many Japanese instruments,and she sings, and quite nicely, too. Maybe we could have her sing something.

MURROW: Would you try to persuade her?

MISS SUZUKI: All right. (Miss Suzuki speaks to Mrs. Suzuki in Japanese.)

MRS. SUZUKI: Okay.

MISS SUZUKI: This is the ~~koral~~ Koto, Ed. It's, I think, the warmest-sounding timbre of the Oriental instruments. She also plays a three-stringed guitar, but this is my very favorite, and I've persuaded her to play---

MURROW: Good.

MISS SUZUKI: ---just a little on it. She has the ivory fingertip extensions on her fingers that work like picks on a guitar.

MURROW: Oh, yes.

(Mrs. Suzuki plays instrument and sings Japanese song.)

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(Mrs. Suzuki plays instrument and sings Japanese song.)

MURROW: Thank you very much.

MISS SUZUKI: Isn't that wonderful!

MURROW: Thank you, Mrs. Suzuki.

MISS SUZUKI: I just love that.

MURROW: So do I. Pat?

MISS SUZUKI: Yes?

MURROW: Can you do any of those old songs?

MISS SUZUKI: Well, I only know one that Mama taught me. She actually did teach it to me. (Miss Suzuki and Mrs. Suzuki sing Japanese song together.)

MISS SUZUKI: That's all I remember.

MURROW: Thank you very much, Pat. Thank you, Mrs. Suzuki. Very well done. Pat, that song is rather in contrast to what you normally sing, isn't it?

MISS SUZUKI: Oh, yes. As a matter of fact, let's see. How about this for a change. (Miss Suzuki sings.)

MURROW: I'm tempted to say, "Who put that great big voice in that little-bitty girl?" (Laughter) Pat, have you ever worried about the fact that in your field one can go down the ladder faster than one came up?

MISS SUZUKI: Oh, yes. I think I realize that this can happen, Ed, and I suppose that's primarily why, with the background that I have in education, I suppose I could al-

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MURROW: Well, of course, if you went to teaching, would you have to change your hairdo?

MISS SUZUKI: Oh, my pony tail?

MURROW: Yes.

MISS SUZUKI: Well, I suppose I could, but it's in the contract right now with Rogers and Hammerstein's "Flower Drums Song".

MURROW: It has to stay that way for the run of the play. Is that right?

MISS SUZUKI: That's right.

MURROW: Well, then---

MISS SUZUKI: It's part of the character.

MURROW: ---you seem to be rather happy with everything as is.

MISS SUZUKI: Hm, hm. Well, at one time I had a dilemma. I decided I didn't like my nose, so I went to a doctor once, and I asked him if he would change my nose, and you know what he said to me?

MURROW: No.

MISS SUZUKI: He laughed at me. (Laughter)

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MURROW: Pat, I get the impression that your mother and father did a good job in preparing you for whatever life has to offer.

MISS SUZUKI: Well, my father, of course, tried to teach me patience, but I don't know as it worked out very well. But, he said -- he told me when I was going to school, that the most important thing in living was to think big, work hard, and have a dream, and I've tried very hard to think this way. I know in my field sometimes it's very difficult to get -- when you get so much attention, it's hard to keep your head about things, and I guess the greatest responsibility is to remain yourself. This is the hardest battle of all.

MURROW: You can do that, I'm sure. Thank you very much, Pat. Good night, Mrs. Suzuki. Good night, Mr. Suzuki.

MR. SUZUKI: Good night.

MRS. SUZUKI: Good night.

MURROW: Will you say good night to Mary and June, please?

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The original Fuller Brush man is Alfred C. Fuller, the 11th of 12 children in his family. He came to this country from Nova Scotia while still in his teens, and founded the brush company with a total investment of $375.

Today Alfred C. Fuller and his wife live in this English Colonial house on a quiet street in West Hartford, Connecticut, some 15 minutes drive from his office.

Good evening, Mrs. Fuller.

MRS. FULLER: Good evening, Mr. Murrow.

MURROW: Good evening, Mr. Fuller.

MR. FULLER: Good evening, Ed.

MURROW: Are you both recovered from Thanksgiving?

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MURROW: Good evening, Mr. Fuller.

MR. FULLER: Good evening, Ed.

MURROW: Are you both recovered from Thanksgiving?

MR. FULLER: Yes, we're pretty well recovered from our Thanksgiving dinner. We had dinner with our boys and their children, yesterday.

MRS. FULLER: And back on a diet today.

MURROW: Mr. Fuller, how do you feel about all the jokes and cartoons that have made the rounds throughout the years about the Fuller Brush Man? Do they ever bother you at all?

MR. FULLER: No, they don't bother me, Ed. I think I join in with most everyone else in enjoying some of those cartoons and jokes since there have been so many.

MURROW: It's pretty good advertising, too, isn't it, in a way?

MR. FULLER: Well, yes, I think it has kept the Fuller name -- Fuller Brushes -- well known.

MURROW: Mrs. Fuller, how did you two happen to meet? Mr. Fuller didn't ring your doorbell and try to sell you some brushes, did he?

MRS. FULLER: No, and it's rather interesting, Mr. Murrow, because most people think that because we both came from Nova Scotia, that we must have met there, but as a matter of fact, we met in Toronto where I attended a Fuller Brush dance with a salesman, and sometime later I ended up marrying the

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boss.

MURROW: Mrs. Fuller, Nova Scotia is a beautiful country. I've been there once or twice. Whereabouts in Nova Scotia do you come from?

MRS. FULLER: Well, my home was in Yarmouth, which is an old shipbuilding town, and you might be interested, Mr. Murrow, in seeing something that came from Nova Scotia that's quite old and was handed down in my family. My grandfather, who was a British sea captain, at one time rescued the captain and crew of a French ship, and in appreciation the French Government later sent him a collection of six ornaments, and this is one of them. My grandmother gave it to me, and I'm very proud of it, and I know it's well over 200 years old.

MURROW: What is it, Mrs. Fuller?

MRS. FULLER: Well, my grandmother told me they used to use it for heating the baby's milk. There's a plate in the bottom for a little wick, and the top fits down into the stand, and it's a very lovely color. It's green and a very pretty flower painted on the side.

MURROW: Very unusual. Mr. Fuller, do you still spend as many hours at work as you used to?

MR. FULLER: Well, pretty nearly, Ed. I spend six or seven hours in the office when I'm here, which is most of

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the time, and my oldest son, Howard Fuller, is president of the company, and he has taken over the general executive responsibilities of the company. That leaves me more time for other interests, particularly civic interests of various kinds.

MURROW: What kind of interests, Mr. Fuller?

MR. FULLER: Well, I would like to show you the University of Hartford -- something about it. I have a map here that shows the beautiful campus that we have acquired of 150 acres on Bloomfield Avenue in Hartford. Now, we expect to build six buildings here to cost about $8 million beginning in the spring. This will eventually be a beautiful campus with all developments for carrying on a major educatinnal institution here.

MURROW: Well, you have several prospective students right in your family, don't you?

MR. FULLER: Yes, I have, Ed, and I would like to introduce you to four of them. They are right here on the steps and we will have them presented to you. Now, this is Al Fuller.

AL: Good evening, Mr. Murrow.

MURROW: Good evening, Al.

MR. FULLER: And his sister, Cynthia.

CYNTHIA: Hello, Mr. Murrow.

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AL: Good evening, Mr. Murrow.

MURROW: Good evening, Al.

MR. FULLER: And his sister, Cynthia.

CYNTHIA: Hello, Mr. Murrow.

MURROW: Good evening, Cynthia.

MR. FULLER: They are the children of my oldest son, Howard, and these two at the top here are children of my son, Avard Fuller. I'd like to introduce you to John.

JOHN: Good evening, Mr. Murrow.

MURROW: Good evening, John.

MR. FULLER: And Penny.

PENNY: How do you do, Mr. Murrow.

MURROW: And how do you do, Penny. Al, you and Cynthia must be thinking about college about now, and, I suppose, what you eventually hope to do. Is that right?

AL: Yeah. Well, I go to Kingsman at the present time, and I play football, and wrestle and LaCrosse in the spring, and if I may, when I graduate from Kingsman, I hope to go to college.

MURROW: You haven't picked a college yet.

AL: No.

MURROW: And what about you, Cynthia?

CYNTHIA: Well, I'd like to go to college and I haven't got any plans for a career. I think I would like to get married quite soon after college.

MURROW: Uh, huh. Hey, John, what about you?

JOHN: Well, I'd like to go to college, and then I

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JOHN: Well, I'd like to go to college, and then I

think I might sell brushes.

MURROW: Penny, are you going to sell brushes?

PENNY: No, I don't think so, but I plan to go to Oxford School and then -- just play a piano.

MURROW: Then be a pianist. Good for you. Mr. Fuller, it must be pretty rough keeping up with grandchildren like these, isn't it?

MR. FULLER: Well, Ed, I don't even try to keep up with these grandchildren.

MRS. FULLER: We all have hard enough time to keep up with him, Mr. Murrow. He's a very active gentleman.

MR. FULLER: Well, I'm 73 years old, but I still play golf, and---

MURROW: 73, you said?

MR. FULLER: Yes.

MRS. FULLER: And he holds a record at one of our courses for getting around the course in a hurry, I might add.

MURROW: Mr. Fuller, how do you keep in such wonderful shape?

MR. FULLER: Well, I take a reasonable amount of exercise, and I want to take you downstairs and show you the contraption down there that helps keep me fit.

MURROW: Mrs. Fuller, how is he at the Cha-Cha?

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MRS. FULLER: Well, he does a very good Rhumba, and when we were in South America two years ago, we had a party with some of our Fuller salesmen down there, and they were simply astounded to think anyone over 70 could get up and dance a Rhumba. Most of them felt that they were too old to do it, although they were years younger than Mr. Fuller.

MURROW: I imagine this must be where you spend a good deal of your time. A sort of "all purpose" room.

MRS. FULLER: Yes, this is a sort of play room that we use for our friends, and then the children have parties here, too.

MR. FULLER: I'd like to show you this contraption, Ed---

MURROW: Yes.

MR. FULLER: ---that I spoke to you about. I'm going to demonstrate it so that you can see just what I do to help keep myself in fit condition here. Now, this runs by power and when the power is on, it runs at very high speed---

MURROW: Oh, yes.

MR. FULLER: ---but I take about 20 minutes on this every morning, and it serves to keep me awake for the day.

MURROW: I think I must get me one of those.

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MURROW: Mrs. Fuller, have you ever tried it?

MRS. FULLER: Oh, Heavens, no, it's much too strenuous for me! I like my exercise in a much milder form.

MURROW: I suppose, Mr. Fuller, back in the early days when you were selling from house to house, you didn't need a gadget like that to keep in shape, right?

MR. FULLER: No. I made brushes in the evenings, and I sold brushes during the daytime, and I wore out a good deal of shoe leather, and that was pretty adequate exercise for me in those days.

MURROW: Those days must bring back a lot of memories to you, don't they?

MR. FULLER: Yes, they do. Ed, I have a machine over here that -- I call it a machine, which was the first piece of equipment that was made for manufacturing Fuller brushes. I paid $15 for this and rigged it up as you see it here. This materiallies in between two wires. These are what we call twisted wire brushes, and---

MURROW: Yes?

MR. FULLER: ---to save time, I had this all arranged in advance, and I'm going to make this brush for you so that you will be able to see just how Fuller brushes are made. All we do is to twist this and we get a brush. I used this machine

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myself, and it was used for several years after the beginning of the company's activities. That's simply to twist the end of the wire so that we can attach handles to it.

MURROW: Oh, yes.

MR. FULLER: Now that's the first operation in making this type of brush, and this is the finished brush. This happens to be a bath brush, and it was one that was made at the very earliest days of the company.

MURROW: Well, I think we can safely say that that's the latest model of the original Fuller brush. It's very interesting, indeed. Thank you.

Mrs. Fuller, does your husband ever ask you to test a new type brush before it goes to the market?

MRS. FULLER: Well, Mr. Murrow, you know the old story about the shoemaker's children. Well, it's rather like this in this family. I find that very often I'm the very last to hear about a new product. I go to a bridge party and someone tells me about it, but I don't hear about it from him.

MURROW: Well, I'm sure that you're never without a brush around the house, though, are you?

MRS. FULLER: Well, perhaps not around the house, but I remember one very embarrassing experience we had out in California. These friends of ours took us on a trip to Death

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MURROW: Mr. Fuller, you started your business on very small capital in 1906. Would it be more difficult to repeat that kind of success today?

MR. FULLER: I don't think so, Ed. When we consider that more than 50% of production today are products that were not in existence 15 years ago, I think that in itself indicates that the opportunity is there just as good as it was when I started business 52 years ago.

MURROW: So there is still a chance for someone who works hard and has an idea to duplicate what you have done.

MR. FULLER: Yes, indeed. I think everyone has potential ability and talent that they sometimes don't realize, and my advice would be not to be discouraged, but for any young person to have complete faith in themselves and in the days and years in which we live.

MURROW: Well, thank you very much, Mr. Fuller, Mrs. Fuller, for letting us come and visit you, and will you say good night to the grandchildren, please.

MRS. FULLER: Yes. Good night.

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MRS. FULLER: Yes. Good night.

MURROW: Good night.

MR. FULLER: Good night, Mr. Murrow.

MURROW: I'll be back in a moment to tell you about next week's guests, but first a word from Barbara Britton speaking for Revlon.

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MURROW: Next week we'll visit with Pakistan's Ambassador to the United Nations, Prince Aly Khan, here in New York. We'll also be going to California for a visit with one of television's best known actresses, Ann Sothern.

Those are some of the people who made tonight's program possible.

ANNOUNCER: PERSON TO PERSON is produced by John A. Aaron and Jesse Zousmer and Edward R. Murrow.

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MURROW: Good night.

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For many years he carried out a wide variety of missions for his father, the late Aga Khan, spiritual ruler of some 10-12 million members of the Ismailis sect of Moslems. The prince spent six years in European armies during World War II, serving with the French Foreign Legion and the British Army. He was also attached to the U. S. 6th Army group for the invasion of Southern France, and was with them throughout the campaign in Germany.

A little over a month ago the prince took an apartment in that building at the right, about a five-minute walk from the United Nations headquarters.

Good evening, Mr. Ambassador.

AMBASSADOR KHAN: Hello, Ed.

MURROW: How are you?

AMBASSADOR KHAN: Fine; couldn't be better.

MURROW: Thank you. Any excitement at the United Nations today?

AMBASSADOR KHAN: Well, nothing very much today.

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We started the speakers speaking on radiation, and it was an interesting session, but we had quite a hectic day yesterday. We finished a two-week debate on Cyprus and were working from 10 in the morning until about 11 o'clock last night, so I think we did quite good work yesterday.

MURROW: Aly, tell me, do you find some Americans have difficulty deciding just what to call you? Prince, Ambassador, Your Excellency, or just plain Mr. Khan.

AMBASSADOR KHAN: Well, I don't really mind what I'm called. I've been called all sorts of things in my life -- many worse things than that. Isn't that a fact? I'll tell you a funny story about that. My father and I always used to have a laugh because there was a story that used to go around, and the story ran this way. "The Aga Khan and the 'alley cat'." I don't know how much I like that story, but I'm telling it.

MURROW: Prince Aly, have you made some progress in decorating your apartment?

AMBASSADOR KHAN: Well, of course, it's been a slow process. I've only been in here about five weeks, and what with the U.N. sessions going on and all sorts of other things to do, it's been very difficult picking out furniture, but I've got it about half-way through -- half-way furnished.

MURROW: Who is your decorator?

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MURROW: Who is your decorator?

AMBASSADOR KHAN: Oh, myself. I wouldn't dream of having a decorator. I think if you have a decorator you always get somebody else's personality and not your own.

MURROW: Have you brought many things to New York from your homes in Europe?

AMBASSADOR KHAN: Well, very little. You know, with air travel it is not very easy to move a lot of things around and I travel so much. I've got a few pictures. I've got this Geci that you can see here, and, of course, the other pictures---

MURROW: Yes?

AMBASSADOR KHAN: ---and that's about all, I think.

MURROW: What about the rug? Is that an old one?

AMBASSADOR KHAN: This?

MURROW: Yes.

AMBASSADOR KHAN: No. I bought this in New York. It's a reproduction of but made in cashmere. It's new and I thought it was very suitable that the Pakistan representative to the U.N. should have cashmere carpets.

MURROW: Aly, how do you like your work at the U.N.?

AMBASSADOR KHAN: I love it. I think it's exciting. I think if you're going to do any kind of diplomatic work

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it's the most interesting and challenging that I can think of. I can't imagine a more wonderful job to carry out.

MURROW: Well, of course, this kind of diplomatic post is not exactly new to you, is it?

AMBASSADOR KHAN: No. I've been doing sort of behind-the-scenes jobs for many years. My father sent me for about 30 years all over the world, and having talks with various governments and important leaders. I've been in this sort of thing for a long time.

MURROW: Aly, I've seen pictures of your home on the Riviera. Do you feel sort of hemmed in and restricted in a New York apartment?

AMBASSADOR KHAN: Well, not in this one. I mean how could you? Come and look at the view. (Goes out to terrace.) Who could feel restricted here? I mean you've got a wonderful view and the river across there. Of course, I've lived near the water for many years of my life. I lived in the south of France right on the sea, and my house in Ireland has a lake in front of it, so this is like home to me.

MURROW: You can watch the ships passing at all hours of the day and night, can't you?

AMBASSADOR KHAN: Yes, it's wonderful. It's an every-changing scene and I love it here.

it's the most interesting and challenging that I can think of. I can't imagine a more wonderful job to carry out.

MURROW: Well, of course, this kind of diplomatic post is not exactly new to you, is it?

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MURROW: And I think the United Nations buildings are to the right, aren't they?

AMBASSADOR KHAN: Yes, you can see that's the U.N. Building there just over there on the right.

MURROW: Aly, I know you've visited New York frequently, but now as a more permanent resident, what do you think of this city?

AMBASSADOR KHAN: I think it's a wonderful city. I think it's one of the most exciting -- probably the most exciting city in the world. I love it. I love being here. Of course, there's a terrific pace going on all the time. I've been used to living at a fast pace all my life, but I think this is just about as fast as I can get.

MURROW: This is almost the pace that kills in this town, isn't it?

AMBASSADOR: Well, yes, I should think so. Poor commuters having to catch trains at regular times, and things like that. It really must be.

MURROW: Well, I think we'd better get you back inside or it will be the weather that kills.

AMBASSADOR KHAN: Okay, let's go in.

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MURROW: Thank you.

AMBASSADOR KHAN: Mrs. D. I've got some very sweet, kind ladies who've been with me for many years who have come with me from Ireland to New York. Mrs. D, this is Ed Murrow.

MRS. DONELLEN: How do you do.

MURROW: Good evening.

AMBASSADOR KHAN: A cup of coffee. Mrs. Donellen has been with me for many, many years. She's been with me for -- oh, how many years? 25 years? Something like that.

MRS. DONELLEN: Something like that.

MURROW: Mrs. Donellen, how do you like America?

MRS. DONELLEN: I like it very much. Everyone is very kind to me.

MURROW: Do you miss Ireland?

MRS. DONELLEN: Sometimes. But I'm very happy here.

MURROW: Good. I hope you continue to be.

MRS. DONELLEN: Thank you very much.

MURROW: Aly?

AMBASSADOR KHAN: Yes?

MURROW: After all your years of strenuous outdoor

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MURROW: Ajy?

AMBASSADOR KHAN: Yes?

MURROW: After all your years of strenuous outdoor

life -- racing, swimming, hunting, tennis---

AMBASSADOR: Yes.

MURROW: ---don't you ever find your present job a little bit confining?

AMBASSADOR KHAN: You see, Mrs. D., you are in New York only a few weeks and you are already a TV star. Well, I miss a lot of exercise which I used to take in the old days, and swimming and all sorts of things -- race-riding -- but I'm lucky I live in a building which has a very nice swimming pool. I usually manage to get a swim every morning before I get to my office.

MURROW: Do you get a chance to see your boys very often?

AMBASSADOR KHAN: Yes, whenever they can spare the time to come up and see me. I mean they're very busy working at Harvard themselves, so they don't often get away, or I hope they don't. They don't tell me if they do. But, as a matter of fact, my eldest son was with me for Thanksgiving. We had a very nice time together.

MURROW: And I think one of them is a member of the Ivy League Soccer Championship Team. Is that right?

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MURROW: Aly, I've been struck by the fact that aside from that horse's head that's beside you, I haven't seen many mementos of your athletic days. What is that one?

AMBASSADOR KHAN: Well, I don't know what you'd expect to find in a New York apartment. I mean I can't have all my horses in here. I'd like to. This is the only one we have and it's not a live one. This is a very nice head of Man O' War that's been lent to me by some very kind friends. It was done by Hazeltine.

MURROW: Well, you certainly have your share of excitement both in peace and in war. I know that you're now a colonel in the Pakistan Army commanding the 4th Cavalry, I believe. As an army officer and an ambassador, does the Army coup that took over Pakistan's parliamentary government two months ago cause you any concern?

AMBASSADOR KHAN: Not in the slightest. I think it was the only solution for Pakistan. It was the only hope for Pakistan. The country was riddled with corruption and smuggling, black-marketing. The parliamentary system had broken down and I think the army saved the country.

MURROW: Aly, I've read that as a gentleman jockey, you won -- what was it? -- more than a hundred races. Right?

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MURROW: Do any of them stand out in your memory as particularly exciting?

AMBASSADOR KHAN: Well, I can remember one exciting experience that happened many years ago when I was not so fat and could ride in races, and I sent over a very youthful French horse to run in a race in England.

MURROW: Yes?

AMBASSADOR: I was staying with friends for this race meeting. The night before the race we were having dinner and there was a brother-in-law of my host who was a gentleman jockey and a heavy gambler. He was going to find out how good my horse was.

MURROW: Yes?

AMBASSADOR KHAN: And the next day we went to the races, and while I was changing, putting my britches and my boots on, the two fellows who were trying to put my money on with the bookmakers, came running in panting and swearing, and they said that this fellow, the brother-in-law of my host, had been running up and down the rail backing the horse. He backed him down from about 5 to 1 to about even money. So anyway, I got even money to my money, and the race started, and this was a rather green horse. It was a very twisty course.

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MURROW: Yes?

AMBASSADOR KHAN: I had a devil of a time getting this horse around the first bend.

MURROW: Yes?

AMBASSADOR KHAN: So, sitting up there, pulling him over, trying to keep him in on the inside rail, we came to the last bend, which was about a mile to the finish, and all of a sudden no hope was stabbing my horse. There I am going off into fields and on into nature, and while I have this terrible drama going on, I look over my shoulder and I see this other fellow, who is riding in the race, standing up in his stirrups with his whip up in the air looking like a policeman, coming up on the outside of my horse, bringing my horse back on the track. He got me back on the track. There was a mile run in, and I got up on the post and I won the race, and this fellow won I don't know how many thousands. So, that, I think, was quite a funny experience -- one of the funniest I can think of.

MURROW: It must have been. Aly, tell me, what made you sign up with the French Foreign Legion early in World War II?

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MURROW: Aly, to change the subject, I've noticed phones sort of scattered around the apartment. Do you do a lot of business on the telephone?

AMBASSADOR KHAN: Yes. I do most of my business on the telephone. I hate writing letters. I never do if I can help it. There's much too much paper work anyway, and as I have businesses and interests in a lot of countries in the world, I think the telephone is the best possible system.

MURROW: Sometimes a little inconvenient due to the difference in time, though, isn't it, when you're talking to Europe?

AMBASSADOR KHAN: Yes, but then I never sleep very much anyway, so it doesn't worry me.

MURROW: Prince Aly Khan, thank you very much for letting us come tonight. It's been very pleasant.

AMBASSADOR KHAN: It was a great joy talking to you, Ed.

MURROW: Thank you very much.

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MURROW: Thank you very much.

AMBASSADOR KHAN: Good-bye.

MURROW: And will you say good-bye to Mrs. Donellen, too, please.

AMBASSADOR: I certainly will.

MURROW: Thanks very much.

AMBASSADOR KHAN: Good-bye.

MURROW: Good night.

In just a moment we'll take you for a visit with actress Ann Sothern in California. And now here again, speaking for Revlon, is Barbara Britton.

(Commercial)

MURROW: Actress Ann Sothern has referred to herself as the laziest girl in town, which is some considerable distance from the truth. In addition to doing her new television series, "The Ann Sothern Show" for CBS, she's the principal stockholder in two television companies, a music publishing firm, even a sewing center in Sun Valley, and a cattle operation in Idaho. On the side, she writes music, a talent she inherited from her mother, who was a concert singer. In fact, Ann, who was born in Valley City, North Dakota, might have followed in her mother's footsteps had she not been tempted to go into acting.

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Ann Sothern and her teen-age daughter, plus a considerable number of poodles, live in this spacious home in Bel

Air, California. The studios where she films her shows are, oh, I think, about 40 minutes away.

Good evening, Ann.

MISS SOTHERN: Hello, Ed.

MURROW: How are you?

MISS SOTHERN: Welcome to our home.

MURROW: Thank you. You know, I've been reading in the papers that you're having a small heat wave out on the Coast. What's the weather like today? Any cooler?

MISS SOTHERN: Oh, it's quite nippy, as a matter of fact, but it was 88 yesterday.

MURROW: Ann, if I'm not mistaken, you have two different shows on television at the same time. Right?

MISS SOTHERN: Yes.

MURROW: Isn't this a little bit confusing for your audience?

MISS SOTHERN: Well, I don't think so. I think they're rather used to Susie in "Private Secretary" and I do hope they like my new show, "The Ann Sothern Show."

MURROW: Ann, I'm curious about something. How does it happen that in your most successful acting roles you always have Irish names? Does this have anything to do with "The luck of the Irish"? Are you superstitious?

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MISS SOTHERN: Oh, no, I'm not superstitious, but I must say I'm very partial to the Irish since I happen to be half Irish myself. I have even named one of my poodles here with an Irish name. This is Miss Katy O'Connor.

MURROW: Katy O'Connor.

MISS SOTHERN: Yes.

MURROW: Good evening, Katy. Tell me, what's the latest census figure on your poodle population?

MISS SOTHERN: Well, I would say we're kind of a "poodle-happy" family, Ed. There are about 13 amongst all of them right now. This is the latest addition to the family. This is Mr. Frosty.

MURROW: Mr. Frosty. A very handsome fellow, too. Ann, just behind you there, that's a very attractive screen. Is it Chinese or Japanese?

MISS SOTHERN: This is a Japanese screen, Ed. Kamakura Period, 12th Century. We did the room around this screen. Green and Blue and gold, and it's quite lovely. Sometimes we sit here and look at all these little men and wonder what they're doing and we finally decided that they're looking at television.

MURROW: Does the rest---

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I like the simplicity and beauty of Oriental art.

MURROW: Does the rest of your house reflect this Oriental influence?

MISS SOTHERN: Well, not all, Ed. A couple of things here sneak in that I call "early Sothern". I did these drawings here when I was 14 years old. My mother resurrected them out of an attic. She was going over some old things and she sent them over, and I was very pleased that Miss Conway thought that they were good enough to go in the room.

MURROW: They're very nice. I knew that you wrote music, but I didn't realize you were an artist, too. Something else!

MISS SOTHERN: Well, I'm not really an artist, but I do enjoy portraits and characters, and seeing things like that. Come on, Frosty. Speaking of portraits, I have something here that I think you might be interested in seeing, Ed. This is a portrait of Tisha and me done by Paul Clemens.

MURROW: Very nice.

MISS SOTHERN: Thank you.

MURROW: I should guess that Tisha's changed a bit since then, hasn't she?

MISS SOTHERN: Oh, yes, indeed. I would say she's changed considerably. Would you like to meet her?

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MISS SOTHERN: Fine. Come along with me and we'll go to the teen-age department around here.

MURROW: To the teen-age department?

MISS SOTHERN: Yes, we call this the teen-age department. Tisha goes to Marymount and they were very nice to let her off today so she could be with us to meet you, and I know she's looking forward to it. Here we are, and this is the teen-age room, Ed. And this is my daughter, Patricia.

PATRICIA: Good evening, Mr. Murrow.

MURROW: Good evening, Tish. How are you?

PATRICIA: Fine, thank you.

MURROW: Tisha, I suppose it won't be long before you start thinking about a career for yourself, or maybe you already have, have you?

PATRICIA: Well, I've studied singing and I just want to be an actress.

MISS SOTHERN: Well! I hope she won't be an actress, Ed, but I'm leaving that decision up to her.

MURROW: What about other things? What about sports, Tisha?

MISS SOTHERN: She's very interested in sports, Ed. She's a good skier. She rides beautifully. She swims. She's

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learning to play tennis, and we also have one sport in common that we mutually love very much. I just happen to have a picture here that you might be interested in seeing.

MURROW: Ho, ho!

MISS SOTHERN: This is a fish that I caught off Catalina. It was a marlin. It weighed 259 pounds and I got the prize that year for the biggest fish brought in by a woman.

MURROW: Do you use any special bait?

MISS SOTHERN: Well, just the bait the fish will take, andregulation tackle. Tisha's quite a fisherwoman. She likes fresh water fishing, however. She caught a pretty big trout last summer. How much did it weigh, Tish?

PATRICIA: I think it weighed about 3½ pounds.

MURROW: What did you catch it on?

PATRICIA: Velveeta cheese.

MURROW: What? Cheese?

PATRICIA: Velveeta cheese.

MISS SOTHERN: Can you believe that?

MURROW: Ann, you did say that this room was the teen-age domain. Does that mean that no adults are allowed?

MISS SOTHERN: Oh, well, not too many. We don't like to have too many adults in here. This is really Patricia's domain, and this is where she entertains her friends. I think

learning to play tennis, and we also have one sport in common that we mutually love very much. I just happen to have a picture here that you might be interested in seeing.

MURROW: No, no!

MISS SOUTHERN: This is a fish that I caught off Catalina. It was a marlin. It weighed 259 pounds and I got the prize that year for the biggest fish brought in by a woman.

MURROW: Do you use any special bait?

MISS SOUTHERN: Well, just the bait the fish will take, anyregulation tackle. Thats's quite a fisherwoman. She likes fresh water fishing, however. She caught a pretty big trout last summer. How much did it weigh, Tian?

PATRICIA: I think it weighed about 3½ pounds.

MURROW: What did you catch it on?

PATRICIA: Velveeta cheese.

MURROW: What? Cheese?

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teen-agers should have their own rooms and their own apartments as well as the grown-ups. Would you, incidentally, like to see the outside entertainment that we have here for the teen-agers?

MURROW: I certainly would. Would you show us, Tish?

MISS SOTHERN: Come along. Tish will show you. Go ahead, darling. Here we go. We're going out to the terrace now, Ed. And Tish will go on down to the pool. Come here, little Frosty. Come on, sweetheart. She's going towards the pool now, Ed. Hurry up, sweetie. On her right you'll see the tennis court---

MURROW: Yes?

MISS SOTHERN: ---where she's learning to play tennis. We all like to play tennis and enjoy it very much. Now she's getting closer and closer and here we are to the---

MURROW: I recognize that.

PATRICIA: This is our soda fountain and this is where we keep all the ice cream. I entertain my friends here and we cook the hot dogs and the hamburgers and everything in there.

MURROW: You must whip up some very fancy concoctions there, don't you, Tish?

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PATRICIA: Oh, we sure do!

MURROW: Are you a real expert with that soda fountain?

PATRICIA: Well, not really, I don't know. My friends and I have a lot of fun playing around with it, but I think my mother's the best of all.

MURROW: Is she! Well, let's find out about this. Ann, are you still there?

MISS SOTHERN: Yes, here I am, Ed.

PATRICIA: According to your daughter, there's still another career you haven't told us about. What's your specialty behind that fountain?

MISS SOTHERN: Well, I make pretty gooey sundaes. Of course, I shouldn't eat them, you know that, but you come on out here and I'll make you a root beer, chocolate fudge, pineapple, strawberry, banana split.

MURROW: Wait a minute. Say it again.

MISS SOTHERN: I couldn't.

MURROW: That sounds a little bit overwhelming.

MISS SOTHERN: Yes.

MURROW: Ann, with all those projects of yours, you've got a lot of fingers in a lot of pie.

MISS SOTHERN: Yes, indeed.

PATRICIA: Oh, we sure do!

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MISS SOTHERN: Yes, indeed.

MURROW: Why do you work so hard?

MISS SOTHERN: Well, really, Ed, I can't tell you why I work so hard. Sometimes I wonder that myself. However, you know when you start a television series, you just sort of get taken up with the momentum of working hard, and the enthusiasm, and the exhilaration of doing a series, and, of course, time is of the essence. I suspect that doing a picture would be a vacation today.

MURROW: Well, I don't suppose you've had a chance for a vacation in quite some time, have you?

MISS SOTHERN: Well, unfortunately, no. I haven't had a vacation for quite a long time, but I do find time to have a little diversion. You might be interested in knowing that I have taken up trap shooting. See? Here's a nice little 20-gauge shotgun that I have, and I think you might like this stock.

MURROW: What is it?

MISS SOTHERN: It's tiger maple. You know, they make violins out of this, and I'm rather proud of this gun. I started to learn to shoot on it.

MURROW: You're a pretty good trap shot, are you?

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perfectly terrible ever since.

MURROW: And with a 20-gauge.

MISS SOTHERN: With a 20; yes. That's what I shoot with.

MURROW: Tell me, do you get a chance to do any shooting on your farm up in Idaho?

MISS SOTHERN: Well, I'm afraid I'm not going to be doing any shooting with a gun, Ed, for quite a while, but I am hunting very avidly for a registered herd of Angus cattle. I have become very interested in the cattle business in the last five years. I did have a herd of white-faced heifers.

MURROW: Yes, I knew about that. Why are you switching to Angus?

MISS SOTHERN: Well, they're nice, fat, sleek, wonderful, lush cattle. Also I sort of like the fact now, you know, that you get a small calf. You don't have to dehorn them. I get a better beef, I think. I'm very -- really excited about going into the registered Angus business.

MURROW: You know, it's a little surprising to hear an actress such as you speak with such knowledge of cattle breeding. How did that come about?

MISS SOTHERN: I don't know how much knowledge I have. My father, Mr. Lake, who lives in Boise, taught me every-

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MISS SOTHERN: I don't know how much knowledge I have. My father, Mr. Lake, who lives in Boise, taught me every-

thing I know about the cattle business, and certainly he knows a great deal about it. But I have something very amusing I always laugh about. When my father first started to teach me about cattle, he kept talking about weaners---

MURROW: Yes?

MISS SOTHERN: ---and I kept thinking why is Daddy talking about frankfurters all the time until I suddenly realized he was talking about weaner calves.

MURROW: Where is Tish? I want to ask her something about---

MISS SOTHERN: Tish, come on in, dear. Here, she's coming along.

MURROW: Tish, I wanted to ask you something about ranching. What kind of a rancher are you?

PATRICIA: Oh, I don't think I'd make much of a rancher, but I have two horses and I ride a lot.

MURROW: Ah, what kind?

MISS SOTHERN: She really rides well.

MURROW: A quarter horse?

PATRICIA: Yes.

MURROW: Oh, good! Ann, looking back, what single experience has given you the most personal satisfaction in life?

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MURROW: Oh, good! Um, looking back, what single experience has given you the most personal satisfaction in life? My father, Mr. Hale, who lives in Boise, sought me out

MISS SOTHERN: Well, Ed, I don't think any single experience especially has given me any particular satisfaction. I do know that I am deeply grateful to all the people who have been so friendly and loyal, and kind to me through the many years I've had of career, but I really think my one single accomplishment is this little sprout here.

MURROW: A great accomplishment. All right, one final question. What do you most look forward to?

MISS SOTHERN: Well, let me see, Ed. I think that I really look forward to this little girl giving me a lot of grandchildren. That's little old Frosty.

MURROW: Yes.

MISS SOTHERN: And so that I can retire and be a happy, contented grandmother with about six or eight grandchildren. Tish, huh?

PATRICIA: Fine.

MURROW: Is that all right with you, Tish?

PATRICIA: Well, okay.

MURROW: Thank you very much, Ann, for letting us come.

MISS SOTHERN: Ed, we've enjoyed it very much. Come again.

MURROW: Thank you very much, and, Tish, I hope you

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PATRICIA: Fine.

MURROW: Is that all right with you, Tian?

PATRICIA: Well, okay.

MURROW: Thank you very much, Ann, for letting us come.

MISS SOUTHERN: Ed, we've enjoyed it very much.

MURROW: Thank you very much, and, Tian, I hope you come again.

get a lot of very good fishing this summer on your vacation.

PATRICIA: Thank you.

MURROW: Thank you very much, indeed. Good night, Ann.

MISS SOTHERN: Good night, Ed.

MURROW: Good night, Tish.

PATRICIA: Good night.

MURROW: I'll be back in a moment to tell you about next week's guests right after a word from Bob Wright speaking for Kent.

(Commercial)

MURROW: Next week we'll be calling on one of the Metropolitan Opera's great tenors, Richard Tucker and his family. They'll be at home in Great Neck, Long Island. Mr. Tucker, who like his father, was at one time a cantor, is about as avid about baseball scores as he is about musical scores.

Next week we'll also be visiting with columnist Inez Robb and her husband. There are very few spots in the world from which she has not filed at least one story in the course of her reporting.

There are some of the people who made tonight's program possible.

ANNOUNCER: PERSON TO PERSON is produced by John A.

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PATRICIA: Thank you.

MURROW: Thank you very much, indeed. Good night, Ann.

MISS SOTHERN: Good night, Ed.

MURROW: Good night, Tish.

PATRICIA: Good night.

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MURROW: Thank you very much, indeed. Good night, Ann.

MISS SCHMUNK: Good night, Ed.

MURROW: Good night, Sian.

PARTICIA: Good night.

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CBS TELEVISION

PERSON TO PERSON with EDWARD R. MURROW

Guests: Richard Tucker, and

Inez Robb

December 12, 1958 10:30 PM EST

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MURROW: The leading tenor of the Metropolitan Opera, Richard Tucker, will celebrate his 13th year with the Met in three more weeks. In that time has sung 28 different major roles in this country and abroad, something only without precedence in the operatic field.

Richard Tucker was born 43 years ago in Brooklyn. As a young man he sang as a cantor, worked as a runner on Wall Street, an errand boy in the fur district, and later had his own textile business. Then one day the Metropolitan Opera discovered it had a native American tenor just across the bridge in Brooklyn.

Mr. and Mrs. Richard Tucker and their three sons live in this house in Great Neck, Long Island, about 20 miles from Manhattan.

Good evening, Richard.

MR. TUCKER: Good evening, Ed.

MURROW: This is a pretty busy season for you. I think you sang at the Met just last night, didn't you?

MR. TUCKER: That's right, Ed, and I'd like to give you a news flash. As you know, we are on a New York newspaper strike here, and the word is that the show was a success and it was a sell-out.

MURROW: Good! Richard, are you superstitious

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about 13 years at the Met, or aren't opera singers as superstitious as they're reported to be?

MR. TUCKER: Well, I will say, Ed, many of my colleagues are, but, fortunately, I am not, and I find that the only thing that helps me is a little prayer before curtain time.

MURROW: Do you ever get a little nervous lump in your throat just before curtain time?

MR. TUCKER: Well, I have found, Ed, that, through the advice of my teachers, that if I felt just about 10% off top vocal form, I wouldn't sing that evening.

MURROW: Richard, your voice has been sort of your ticket around the world, hasn't it?

MR. TUCKER: Sort of a passport, if I may say so myself, Ed. Yes, thank God it has, and wherever we have traveled -- that is, my wife and myself -- we have gotten -- received -- souvenirs such as these wonderful old Bibles from Venice in the year 1574 and 1697. They are beautifully bound, and as you can see, when we returned home and friends from the seminary found out about this gift, they wanted us to present it to the museum for the Jewish Theological Seminary, and when we didn't comply with their request, we sort of got into hot water with them. And right here, Ed, as you see, are souvenirs

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and gifts which we have received from many of our friends in the far-off lands, sort of, from the Far East. Here you have Japanese goddesses---

MURROW: Yes?

MR. TUCKER: Dolls. This is a music box given to us by Mr. and Mrs. Syngman Rhee, which plays the Korean National Anthem. A doll from Thailand. A geisha girl, and little gifts from children who attended the concerts in Japan, and who wanted to show their appreciation for my singing -- sort of little dolls that can be used for salt and pepper shakers.

MURROW: Ah, yes.

MR. TUCKER: Here is a little Bible that was given to me by an Israeli little boy in Israel when I sang there last July, and here are different gifts from the Philippines, Hong Kong, from Viet-Nam, from Hong Kong, and here is a beautiful robe that was presented to my wife by the great Takarizuka---

MURROW: Oh, yes.

MR. TUCKER: ---a troupe in Japan of wonderfully superb, I will say, if I may use the word, trained group of young women, and they presented this to my wife, and this screen. Well, why don't we go and see Sarah---

MURROW: Good.

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MR. TUCKER: ---in the other room and she can tell

you perhaps more about it.

MURROW: I imagine she must look forward to these trips, doesn't she?

MR. TUCKER: She certainly does, Ed, and, of course, it gives us of course much time to be together because I am always constantly traveling, as you can readily see, and as a concert artist, I am perhaps home about four months a year.

You know Ed, Sarah?

MURROW: Good evening, Sarah. How are you?

MRS. TUCKER: Good evening, Ed. How are you?

MURROW: Tell me, how far along was Richard with his singing career when you married?

MRS. TUCKER: When Richard and I were first married, I always knew that Richard would be a great star some day. At that time he only earned about $30 a week and took added singing engagements to make a little more money for music lessons.

MURROW: Did he ever serenade you with romantic ballads during your courtship?

MRS. TUCKER: Oh, yes, he did. On our first date he sang "One Night of Love" and at that time that song was very popular, and to this very day it's our favorite, and that night I came home to mother and I said, "Mother, Richard has the most

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beautiful voice I've ever heard."

MR. TUCKER: I was sold right there, Ed. (Sings: "One night of love, when two hearts are young---)

MURROW: Sarah, how many of his performances do you get to attend?

MRS. TUCKER: Well, out of the 300 performances at the Metropolitan Opera House there was just one that I did not attend, and that was because Richard broke his promise to me. While he was on his singing concert engagement -- on a tour -- Mr. Bing called him and pleaded with him to come back. He said it was an emergency broadcast---

MURROW: Yes?

MRS. TUCKER: ---at the Metropolitan Opera House.

MURROW: Yes?

MRS. TUCKER: Richard did fly all night that night. He traveled through storms, sleet and snow, and came to the Metropolitan the next morning about 30 minutes before curtain time, and I was a little angry, but I really had to forgive him and I sent my three sons as good will emissaries, and I stayed at home listening over the radio, and I must tell you it -- he -- was very good.

MR. TUCKER: And Mama forgave me.

MRS. TUCKER: Yes, I did.

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MRS. TUCKER: Yes, I did.

MURROW: Where are the boys now?

MR. TUCKER: They're in the other room, Ed, and may I bring them in?

MURROW: Yes.

MR. TUCKER: And they're in my other den, or rumpus room, as you would say. Right in this way. Here, as you notice, a picture, which, believe it or not, Sarah is a painter.

MURROW: Very nice.

MR. TUCKER: It is a beautiful picture of her father, who is the patriarch of our family. This is Mr. Louis Perlman, my father-in-law, who is 85 years young this month.

MURROW: Good evening, Mr. Perlman.

MR. PERLMAN: Shalom, Mr. Murrow.

MURROW: Shalom! Shalom!

MR. PERLMAN: Shalom!

MR. TUCKER: This is our oldest son, Barry, and David and Henry.

MURROW: Good evening, Fellows.

BOYS: Good evening.

MURROW: Barry, are you going to follow in your father's footsteps?

BARRY: No, Mr. Murrow, I don't believe I will. I think one of the most difficult things in life today is to be

MURROW: Where are the boys now?

MR. TUCKER: They're in the other room, Ed, and may I bring them in?

MURROW: Yes.

MR. TUCKER: And they're in my other den, or rumpus room, as you would say. Right in this way. Here, as you notice, a picture, which, believe it or not, Sarah is a painter.

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the first-born son of a famous father. Right now I am attending New York University and I am studying corporation finance, and I hope and pray one day that I may be successful in my field as my Dad is in his.

MURROW: Well, good luck to you.

BARRY: Thank you.

MURROW: What about you, David? Your mother tells me that you're a pretty fair tenor. Right?

DAVID: Mr. Murrow, as you know, last week TIME Magazine named my father the world's greatest tenor.

MURROW: Yes?

DAVID: Well, that let's me out. I'm going to study medicine.

MURROW: Henry, it sort of looks as though you're the last hope to carry on the family tradition and trade. What about it?

HENRY: Mr. Murrow, I love opera, but I'd rather study medicine.

MURROW: Well, good luck to you, too.

HENRY: Thank you.

MURROW: Well, Mr. Perlman, and gentlemen, it's been very good to meet you. Good night.

MR. PERLMAN AND BOYS: Good night.

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HENRY: Thank you.

MURROW: Well, Mr. Perlman, and gentlemen, it's been very good to meet you. Good night.

MR. PERLMAN AND BOYS: Good night.

MR. TUCKER: And now we'll go and rejoin Sarah again in the living room and dining room, Ed, if we may.

MURROW: All right. I see you have the candles burning. Happy Chanukah!

MR. TUCKER: Happy Chanukah to you!

MRS. TUCKER: Happy Chanukah to you, and Good Shabbos!

MURROW: Good Shabbos!

MR. TUCKER: Good Shabbos! Good Shabbos!

MURROW: Richard, do you ever have occasion anymore to practice the duties of cantor?

MR. TUCKER: Oh, yes, Ed. I officiate every year the High Holy Days and Passover. This is something very sacred to me and I wouldn't give it up for the world. It's a pleasure and a privilege to know that many thousands of people travel from all over the world, and I don't mean United States when I say that -- I mean from Johannesburg or from South America -- to come to hear me officiate the holidays.

MURROW: It must be a very great satisfaction for you.

MR. TUCKER: It certainly is, Ed.

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MURROW: Yes.

MRS. TUCKER: We got these as a gift from the Israeli Philharmonic Orchestra when we were there this past summer, and they're from -- they're very old candles from Italy and France and we will really cherish them.

MURROW: They're beautiful! Sarah, I should think the pace Richard has to keep is pretty exacting and exhausting, probably as much for you as for him. Right?

MRS. TUCKER: Yes, it is, and I act as the buffer as all wives should for their husbands. I take care of his diet. I see that he gets a lot of rest, and that he goes to bed early before the next performance, and as any athlete -- and my husband reminds me of one -- he must be in trim all the time.

MR. TUCKER: Fighting weight, Ed.

MURROW: Richard, what do you generally do to -- oh, how shall I say it? -- kill time on the day of an opera?

MR. TUCKER: Well, Ed, the best thing for any singer would be just to shut himself off from civilization. By that I mean, get out of the house, and away from the telephone, and go to a movie to relax. In fact, there are days when I see a double-header.

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MURROW: Do you?

MR. TUCKER: Yes, I do.

MURROW: Opera stars have been known to be just a little bit temperamental at times. Sarah, is this true with Richard?

MRS. TUCKER: No, Ed. Richard, unlike other stars, only uses his temperament for his art, and temperament really belongs there. At home, Ed, I am really the temperamental one.

MURROW: Richard, what do you do for a change of pace from music?

MR. TUCKER: The few days that I have off, Ed, I love to do the things that I'm not allowed to do during the heavy schedule, and I'd love to see my friends, spend time with them, and attend a few social events, and perhaps go off to a football game, or something in the athletic field to take my mind off music.

MURROW: Well, having been born and brought up in Brooklyn, I take it for granted you're a baseball fan.

MR. TUCKER: I certainly am, and so are the kids. The whole family, in fact.

MURROW: Do you ever -- well, I was going to ask you if you were ever an athlete yourself, but I want to ask you another question. It seems to me there has been a revived interest in this country in classical music. How do you account

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MR. TUCKER: Well, Ed, all I can tell you is that I am very happy to see that for the past 10 or 12 years, the surge upward of attendance of young people at my concerts, and other concerts, and I believe that is because through the medium of the Metropolitan Opera broadcasts, or philharmonic broadcasts of any symphony orchestra, also through the medium of records, it has helped greatly, and I am very happy to see youngsters attending many classical concerts.

MURROW: Opera has sort of become classical even for athletes -- the young ones.

MR. TUCKER: It sure has. Believe it or not, there are times that I have met players from either football or baseball, or from any other field, attending classical concerts, and I'm surprised to see them.

MURROW: And a very welcome thing it is, too, isn't it?

MR. TUCKER: It certainly is.

MURROW: Thank you very much, Sarah, for letting us come.

MRS. TUCKER: Good night, Ed.

MURROW: Good night, Richard.

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MURROW: Thank you very much, Sarah, for letting us come.

MRS. TUCKER: Good night, Ed.

MURROW: Good night, Richard.

MR. TUCKER: Good night.

MRS. TUCKER: It was wonderful having you.

MURROW: Thank you. Thank you very much.

MR. TUCKER: Thank you, Ed.

MURROW: In just a moment we'll take you for a visit with newspaper columnist Inez Robb and her husband. And now here again, speaking for Kent cigarettes, is Bob Wright.

(Commercial)

MURROW: Newspaper columnist Inez Robb once said of herself, "Ive interviewed everyone in the world and some of them twice." In a hectic 30-year newspaper career, Inez Robb has covered society news and weddings, war, tornadoes, local and international politics throughout this country and more than 40 others.

Inez was born on a ranch in California; then moved to Caldwell, Idaho near Boise. Here she attended school, got her first newspaper job, and started her career. For 15 years she traveled the world for the International News Service, and for the past five years, she has been doing a column for the Scripps-Howard Newspapers and United Features Syndicate. It now appears in -- oh, I think something like 125 newspapers.

Inez, who is vice president of the Overseas Press Club, writes about everything, or at least almost everything, from Kruschev to catsup.

MRS. TUCKER: It was wonderful having you.

MURROW: Thank you. Thank you very much.

MR. TUCKER: Thank you, Ed.

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Inez and her husband of 30 years, Addison Robb, who does public relations for the Prudential Insurance Company, live in a penthouse apartment. It's at the top of that building one block away from Washington Square here in New York.

Good evening, Inez.

MRS. ROBB: Good evening.

MR. ROBB: Good evening, Ed.

MURROW: Good evening, Addison.

MR. ROBB: Good evening.

MURROW: How is the insurance business?

MR. ROBB: Fine.

MURROW: Good. Inez, in my day I've had the unpleasant experience of doing radio news reports only to discover later that the lines were down and nobody heard it. How are you getting along writing your daily column but not being able to read it because of the newspaper strike in New York?

MRS. ROBB: Well, I feel desperately frustrated because I can't read my favorite columnist.

MR. ROBB: Nor can I.

MURROW: Well, before we were deprived of my favorite columnist, I was following your reports from South America. Did you have a good time?

MRS. ROBB: Oh, we had a marvelous time!

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MR. ROBB: Wonderful!

MRS. ROBB: We spent most of our holiday in Brazil, and while we were there we flew to the new capitol that they're building. It's called "The Brazilian." They are building it absolutely from scratch and in the desert -- in the wilderness, rather.

MR. ROBB: It's a regular Wild West town, Ed: one main street with a string of lights, and saloons, cafes, and some dance halls lining either side of the street -- a perfect Wild West setting.

MURROW: It sounds wonderful. Inez, you must spend about half your life on airplanes. Ad, do you get a chance to make many trips with Mrs. Robb?

MR. ROBB: Well, no, I don't, Ed. You see, I have a full-time job, and Inez travels about 50,000 miles a year, but we usually schedule one of her trips during my month's vacation.

MRS. ROBB: And I love to travel with Ad because he's a wonderful linguist, and I'm not.

MR. ROBB: No, I'm not.

MRS. ROBB: Yes, you are, dear.

MURROW: So you use him as an interpreter.

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MURROW: Tell me, Inez, doesn't he try to discourage every woman's great family sideline, this business of bargain hunting and souvenir collecting?

MR. ROBB: No, I don't. Let me answer that. No, I don't, because neither one of us are prone to picking up knick-knacks or steal ash trays, so---

MRS. ROBB: Yes, but he's very understanding about my one weakness in collecting, and that is the fact that I adore Meissen china and have been collecting it for a number of years. This is just a small portion of my Meissen that I collected all over the world, but principally in Germany. But I don't really travel just to collect. I travel because, frankly, I have -- well, all the instincts of a tramp, but a nice one.

MURROW: Inez, I know that -- from your column -- your trips are usually designed to collect people -- interviews -- and not just souvenirs. Do you have any favorite interviewees?

MRS. ROBB: Oh, yes, I do. I think most newspaper people do. The favorite persons I have ever interviewed were Franklin Delano Roosevelt, and his opposite number, Wendell Wilkie. They were charming and delightful and gay men. And then I think the most inspiring man I've ever interviewed was

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Dr. Schweitzer because one seldom meets a living saint, and, of course, the funniest man I've ever interviewed was Evil Eye Finkle.

MURROW: Who was this?

MRS. ROBB: Oh, Evil Eye Finkle. I do hope you haven't forgotten Evil Eye. He was a fixture of the prize fight racket for years. A pugilist used to hire him to put the hex or the "evil eye" on the opponent, and Evil Eye was very good at his trade because, after all, the last time I saw Evil Eye, he was putting the hex on Hitler and you know what happened to Hitler.

MURROW: Inez, in your assignments you must have come across, oh, some minor promised lands where you'd like to live for a bit.

MRS. ROBB: Oh, yes, there's no doubt about that. You know, all Americans -- all good Americans -- are supposed to go to Paris when they die, but I've figured out my year on a different basis. I'm going to spend two months in New York, two in San Francisco, two in Paris, two in Venice, two in Rome, two in Madrid, two in Granada, and two in Maritash.

MURROW: From that I draw two conclusions: You want an exceptionally long year, and you've outgrown Idaho.

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MRS. ROBB: Oh, well, I think that the Heavenly

year will be easily stretched, but I certainly have not outgrown Idaho because, you see, in that wonderful Heavenly stretchable year, I plan to spend at least six months in Boise, Idaho, my favorite home town.

MURROW: Inez, on your travels are you only the reporter-columnist, or photographer as well?

MRS. ROBB: Oh, no, I stick to my own line which is purely the typewriter. The pictorial artist in my family is my husband, and he is not only very good with the camera, but he is a Sunday painter, and this is my favorite oil. I call it "The Middle Robb Period." Now you tell about it, dear.

MR. ROBB: Well, Ed, that's a scene from a little town in Spain, Gubeda, that we visited. It is so quaint and it was so colorful that I just wanted to try to reproduce it for my own amusement and my own amazement, and I am just delighted and flattered that Inez has wanted to hang it in the living room.

MRS. ROBB: And now, dear, I'm going to do something that you shan't like, but I am going to show Ed the dark room.

MR. ROBB: Oh, no, don't.

MRS. ROBB: Yes, I am. It's very small but it's rather an historic dark room in journalistic circles. As a matter of fact, this whole penthouse has a very interesting

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MURROW: That's a very unusual---

MRS. ROBB: It's small, as you can see.

MURROW: ---dark room.

MRS. ROBB: As a matter of fact, it wasn't built for a dark room. It was built as a bar, and it was built as a bar for the pleasure of Mayor Jimmie Walker. This whole penthouse was built by Billy Seaman who was a very dear friend of Mayor Walker's, and every afternoon around 2:30 when the mayor closed up City Hall, he used to come up to visit the penthouse and this bar, and all of the political reporters in New York used to come here to interview him in those days.

MURROW: Well, Mayor Walker was a little before your time, wasn't he, Inez?

MRS. ROBB: No, I came to New York during Mayor Walker's incumbency. I came here from Tulsa, Oklahoma where I worked on the TULSA DAILY WORLD, and I must say that I had the best advice given to me that was ever given a young girl starting out to make a career in the big city.

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holler." And I have been hollering ever since in my column.

MURROW: Well, Inez, you certainly "holler" about a variety of things. Is that your secret formula?

MRS. ROBB: No. No, I think that anything that amuses or interests or challenges me is apt to amuse or interest or challenge the reader. At least I always hope so, and by the way, now, Ed, that you're getting the $5 tour of the apartment, I think I'm going to show you my work room---

MURROW: Good.

MRS. ROBB: ---and the little cell where I produce the column. Now, this is just part of my reference library, and here are part of my cook books. I have a very large library of cook books.

MURROW: Who is the cook, you or Ad?

MRS. ROBB: Oh, I'm the cook, and a very good one, I may say, but we'd starve if it were up to Ad. There is only one rather disconcerting thing. My husband in the last few months has discovered that there is no humidor like the refrigerator, and now every time I reach for a sausage, I'm apt to get a cigar. I find this very disconcerting.

MURROW: Cook, columnist Robb. What made you decide to give up straight news reporting?

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MRS. ROBB: No. No, I think that anything that amuses or interests or challenges me is apt to amuse or interest or challenge the reader. At least I always hope so, and by the way, now, Ed, that you're getting the $5 tour of the apartment, I think I'm going to show you my work room---

MURROW: Good.

MRS. ROBB: ---and the little cell where I produce the column. Now, this is just part of my reference library, and here are part of my cook books. I have a very large library of cook books.

MURROW: Who is the cook, you or Ad?

MRS. ROBB: Oh, I'm the cook, and a very good one, I may say, but we'd starve if it were up to Ad. There is only one rather disconcerting thing. My husband in the last few months has discovered that there is no number like the refrigerator, and now every time I reach for a sausage, I'm apt to get a cigar. I find this very disconcerting.

MURROW: Cook, columnist Robb. What made you decide to give up straight news reporting?

MRS. ROBB: Well, two things: fallen arches and

illusions of grandeur. I think that every reporter wakes up one morning and discovers that he has flat feet and can no longer chase fire engines. Well, that happened to me and I became a columnist. As a matter of fact, I have a great many ambitious young people who write and ask me for advice -- how to become a columnist -- and I always tell them that the first requisite is to develop the height of a rhinoceros because a columnist must have convictions, and he must not be afraid to express them, and he must not be afraid of the brickbats that result.

MURROW: Well, do you carry many scars as the result of brickbats and so forth?

MRS. ROBB: Well, no visible ones. As a matter of fact, I think I keep them quite well concealed, but I do have a faculty for infuriating people, even large groups of people like the Postal Department of the United States Government.

MURROW: How is that?

MRS. ROBB: Well, we have a little country place near Flamington, New Jersey, and I painted the mail box a beautiful buttercup yellow, and during the next two years the Post Office Department made my life miserable by trying to make me conform to a regulation that said every rural mail box in the whole United States had to be either white or aluminum

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colored. Well, I fought them to a standstill, and finally, after two years, Postmaster General Summerville sent me a very amusing telegram saying that I had won; that this was a very archaic regulation, and he was removing it from the postal code. So now anybody in the United States can have any color mail box he wants even with polka dots.

MURROW: I salute you! A new freedom won by indignant Inez!all because she wanted a pretty yellow mail box!

MRS. ROBB: Well, it may not have been an important freedom, but I think freedom is indivisible, and I hate conformity anyway. I hate the organization man. I love the rugged individualist who made this country what it was and who should continue to make it what it should be. I believe that man should exercise the great diversity that God gave him, and that he should be free to develop that diversity to the very best of his ability.

MURROW: Wonderful, Inez! Thank you very much for letting us come tonight. It has been very pleasant, indeed.

MRS. ROBB: Thank you, we've enjoyed it.

MURROW: And will you say good night to Ad for us, please?

MRS. ROBB: I shall, indeed.

MURROW: Good night, Inez. Thanks again. I'll be

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MURROW: Good night, Inez. Thanks again. I'll be

back in a moment to tell you about next week's show right after a word from Barbara Britton speaking for Revlon.

(Commercial)

MURROW: Next week we'll be visiting with dancer Gene Kelly whose credits as a choreographer, actor, producer and director are equally well known. His interests away from the theater are just as varied running all the way from pre-Columbian art to football.

Next week we'll also be calling on Mrs. Ivy Baker Priest and her family in Arlington, Virginia. You probably have her autograph already if you look in your pocket. As treasurer of the United States, it appears on $29 billion worth of U. S. currency.

There are some of the people who made tonight's program possible.

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GENE KELLY

December 19, 1958 10:30 PM EST.

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[Commercial]

MURROW: Ivy Baker Priest's signature appears on some twenty-nine billion dollars worth of paper money. As Treasurer of the United States Mrs. Priest admits to being the only person in the world who unashamedly collects her own autograph. It wasn't always this way. Mrs. Priest was born and grew up in Utah where her father was a copper miner. Her mother had come from Yorkshire in England. Ivy Baker wanted to study law but family reverses caused her to leave school at an early age to go to work, as a telephone operator, department store clerk and teacher. Almost from her early teens Ivy Baker was interested in politics and she continued this interest after she married Roy Priest.

Recently she told her story in a very interesting book called, "Green Grass Ivy." Today Mr. and Mrs. Priest -- he's a retired furniture dealer -- live with two of their three children in this brick colonial home in Arlington, Virginia, a far distance from their home in bountiful Utah but only seven and a half miles away from Mrs. Priest's office in the Treasury Building.

Good evening, Mrs. Priest.

MRS. PRIEST: Good evening, Ed.

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Good evening, Mrs. Priest.

MRS. PRIEST: Good evening, Ed.

MURROW: Good evening, Roy.

MR. PRIEST: Good evening, Ed.

MURROW: Mrs. Priest, in this pre-Christmas season a great deal of money is changing hands. Does this have any effect on the activity at your Treasurer's office?

MRS. PRIEST: Oh no, not at the Treasurer's office, Ed, but it has a great deal of effect on our family treasury. I suppose it does on most people's treasury at this time.

MURROW: I am sure it does. Mrs. Priest, I am sure a great many people want to ask you how your duties as Treasurer of the United States compare with those of the Secretary of the Treasury. Just what do you do?

MRS. PRIEST: Well, the Treasurer of the United States is the banker of the country. The Secretary of the Treasury, of course, is the boss of the entire Treasury Department; he is responsible for the monetary policy of the country, but we do everything a bank does except lend money.

MURROW: Roy, while the printing presses have been turning out all those dollars signed with the Priest name, what have you been up to? How has all this affected you?

MR. PRIEST: Well, it has changed things somewhat.

MURROW: Good evening, Roy.

MR. PRIEST: Good evening, Ed.

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The wife is very busy with her schedule of speaking and other activities in which she indulges.

MRS. PRIEST: But you have found it quite different from lunch counters, haven't you?

MR. PRIEST: I have indeed. It has changed my mode too. I ate at lunch counters for many, many years but coming down here I moved down from lunch counters and now eat from chairs.

MURROW: Mrs. Priest, when you came to Washington five years ago, were you trained in the business of handling big money?

MRS. PRIEST: Oh no, Ed. In fact I hadn't had very much experience in handling any money. In my family we saw so little of it when I was a youngster growing up, but in our family, I guess our wealth was measured in the great character of my Mother and Father and my Aunt Gertie. Incidentally, I would like you to see this bust that Aunt Gert had for many years and she always used to say in her Yorkshire accent, "after I'm gone, my girl, I want you to have it." Unfortunately she has gone and I cherish it very much and then too, Ed, my mother gave me these lovely little figurines that she always cherished so much that I do, of course. She loved nice things but she, of course, didn't see very many of them

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and we didn't have many nice things.

MURROW: Well, I gather on the basis of your early experience that you have a very high regard for the dollar. Right?

MRS. PRIEST: Oh, yes, we were taught to have a high regard for the dollar, Ed. As a matter of fact I have learned the hard way, you might say, the value of the dollar.

MURROW: Ivy, official Washington these past five years must have been somewhat different as an experience from little bountiful Utah

MRS. PRIEST: Yes, quite different, Ed. As a matter of fact, I remember the first dinner party we attended when Roy came back to Washington. He said he had never seen -- it was a formal dinner party of course -- and he said he had never seen such an imposing array of silver in his life. Of course he said, "you don't see such an array of silver in climbing up on stools in lunch counters," but he said he tried to do the right thing and he watched carefully but at the end of the meal he discovered he had one piece of silver left over. He said he felt very embarrassed until he noticed the titled English lady also had one piece left over but what really made him feel good, it wasn't the

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same piece.

MURROW: Roy, I have the feeling that you and Ivy occasionally impress your youngsters with the value of a dollar. Is that right?

MR. PRIEST: Yes, we try to. Of course, Nancy needs a little more impressing than Roy B. does because Roy B. seems to have projects on hand to bring in a little.

MRS. PRIEST: Our married daughter Pat living with her husband and two and a half year old son in California I'm sure is quite happy to have had some training in the value of the dollar.

MR. PRIEST: I guess I had better get downstairs and check up with the children and see how they are getting along.

MURROW: What are they doing, wrapping presents?

MR. PRIEST: Yes, wrapping presents.

MURROW: Ivy, do you miss the slower and quieter pace of your years in Utah?

MRS. PRIEST: Well, yes, to some extent, I do. I used to have quite a hobby of gardening out in Utah but you know I have collected a new hobby - collecting antiques. These are some and then I want you to see this beautiful

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lamp that I got, of all places, at the thieves market in Arlington. I love to go down there. Look at this beautiful lamp, Ed; it was black and you wouldn't have recognized it as such a fine piece if you had seen it before.

MURROW: Beautiful.

MRS. PRIEST: But it has restored beautifully.

MURROW: Very nice.

MRS. PRIEST: And I go down each Saturday morning to the thieves market. I find it most relaxing. I dress up in my old clothes and get right down on the trucks as they come in to unload and look over some of the things. Look at this beautiful set her. I want to bring this over, Ed, for you to see, this beautiful dark blue porcelain urn with the French ormalu. Isn't that a beautiful piece?

MURROW: Beautiful.

MRS. PRIEST: I found that down there and I just think it is lovely and you know I find it is the most relaxing hobby. It relieves all the tensions.

MURROW: Ivy, while you are busy collecting antiques I know a number of people that are interested in collecting your original autograph on your dollar bills. Does that bother you at all?

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MRS. PRIEST: Not at all. I think it is flattering to have an autograph that everybody is collecting, including me and yet I would like to have a dime for every dollar that I have autographed since I have been in this office.

MURROW: You mean a dime if the owner supplied his own dollar?

MRS. PRIEST: That is right. He has to supply his own dollar.

MURROW: Ivy, do you ever get requests without the dollar?

MRS. PRIEST: Oh, yes, I get requests like that but I can't supply those dollars because that comes out of my own treasury, Ed, and that is different, you see. Then too, Ed, I get numerous suggestions and letters from people around the country, how to improve the currency, how to make it more glamorous, and one man even wrote in and wanted me to print the money on one side only and sell the other side for advertising so you see we get suggestions, and, now, Ed, I want you to meet our daughter, Nancy.

MURROW: Good evening, Nancy.

NANCY: Good evening, Mr. Murrow.

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MURROW: Good evening, Nancy.

NANCY: Good evening, Mr. Murrow.

MRS. PRIEST: And our son, Roy.

ROY B: Hello, Mr. Murrow.

MURROW: Hi, Roy B. Roy B. what is behind you there, butterflies?

ROY B: Yes, I used to collect them but now my interests have sort of changed and I like building things and chemistry and I just recently have been working on some rocket fuels but Mother didn't seem to like that too well.

MRS. PRIEST: I had to put a stop to that, Ed; I didn't think we wanted to be blown up here.

MURROW: I think you are interested in automobiles too, aren't you?

MRS. PRIEST: Oh yes, he is interested in automobiles and four barreled cars - whatever they are.

MURROW: Nancy, do you know what a four barreled car is?

NANCY: Truthfully I don't. I should. I'm around Roy and his friends always talking about it but my interests are more with art and sewing.

MR. PRIEST: As a matter of fact this dress that Nancy has on, Ed, is one she made herself.

MURROW: Oh good. Could we see it?

MRS. PRIEST: And our son, Roy.

ROY B: Hello, Mr. Murrow.

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NANCY: Well, actually it is quite simple to make. It is nothing to it really. I have lot nicer things, more detail.

MURROW: Very nice.

NANCY: Thank you.

MURROW: Roy B. are you interested in other sports or just in racing cars?

ROY B: No, I like them all - basket ball, tennis, football, but Dad, over here, he's the big fisherman.

MURROW: Is he?

MR. PRIEST: Yes, Ed, I expect I am some fisherman and, of course, being back here in Washington why I can speak very freely about the big ones I've caught.

MURROW: Sure.

MR. PRIEST: In fact right here in Jackson Lake, right here -- the pond there -- right in that very spot or maybe a little over to that tree there, I sure have caught years ago some mighty big, fine Mackinaw trout.

MURROW: Well, I hope you get some more this summer when you go back to Utah.

MR. PRIEST: You bet.

MURROW: Ivy, is fishing your favorite sport?

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MURROW: Ivy, is fishing your favorite sport?

MRS. PRIEST: Well, no, Ed, dancing is my favorite sport. I love dancing. The Viennese waltz is my favorite and, of course, I like to dance the cha-cha.

Oh, you shouldn't have brought this. You see he is bringing a trophy I won for dancing in the Hotel R- in Miami Beach. Well, it was fun and I like dancing. It is my favorite sport.

MURROW: You didn't by any chance dance your way into politics out in Utah, did you?

MRS. PRIEST: Oh no, Ed. It was mud actually that got us into politics.

MURROW: It was mud?

MRS. PRIEST: Mud.

MURROW: How come?

MRS. PRIEST: Well, my mother was very interested in politics years ago and while she was busy campaigning for wooden sidewalks in our little town of Brigham Canyon, Utah, she pressed me into service as baby sitter and errand runner and so forth and then I just have been in politics ever since.

MURROW: And I gather you are not sorry?

MRS. PRIEST: Not a bit. In fact I am very happy to have been in it, Ed.

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MURROW: Roy, does Ivy's busy official life interfere with your home life?

MR. PRIEST: Well, no, the busy schedule of speaking takes her away from home quite a bit.

MRS. PRIEST: And another thing, Ed, I have always had these outside interests. I'm very much interested in the National Society for Crippled Children and Adults. As a matter of fact I was the Easter Seal Campaign Chairman last year. Then this year I have another project in which I am interested. Our debutant daughter, Nancy, inspired that. I am honorary chairman of the International Debutant Cotillion which will be held in either Rome or Madrid early this summer.

MURROW: Well, Ivy, I gather from what you say, if more husbands were as cooperative as Roy we might have more women in responsible government positions. Right?

MRS. PRIEST: That's very true. In fact, we need more women too in government positions and I think we need more women to aspire to higher office. Actually, however, women are coming in in greater numbers in all fields of our economic life. There is hardly a place on the economic map where the high heel hasn't left its mark and I think more

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MURROW: Well, Ivy, I gather from what you say, if more husbands were as cooperative as Roy we might have more women in responsible government positions. Right?

MRS. PRIEST: That's very true. In fact, we need more women too in government positions and I think we need more women to aspire to higher office. Actually, however women are coming in in greater numbers in all fields of our economic life. There is hardly a place on the economic map where the high heel hasn't left its mark and I think more

determined women -- as one legislator told me, if there was anything he feared more than a determined woman, it was a room full of determined women. Believe me, Ed, a room full of determined women can get the job done.

MURROW: Was there any one politician back home who gave you determination to start on the road to government service?

MRS. PRIEST: Well, not a politician, Ed, but my father had some very wonderful advice. He said, "My girl, to be happy in this life you must always make what you get, be what you want."

MURROW: A very good motto. There is no doubt in my mind that all the members of the Priest family are happy.

Thank you very much for letting us come. Good night, Ivy.

MRS. PRIEST: Good night, Ed.

MURROW: Good night, Roy.

MR. PRIEST: Good night.

MURROW: Good night, Nancy.

NANCY: Good night.

MURROW: Good night, Roy B.

ROY B: Good night.

MURROW: Work on that four barreled car, now.

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MRS. PRIEST: Good night.

MURROW: In just a moment we will take you for a visit with Gene Kelly.

Now here again speaking for Revlon is Barbara Britten.

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MURROW: It has been said Gene Kelly has danced as many miles as he has walked and now, after sixteen years as a Hollywood song and dance fan he's back on Broadway where he first won stardom but this time as director of "The Flower Drum Song."

Gene Kelly comes from Pittsburgh. After operating a couple of dancing schools for a while he decided to try for the greener pastures of Broadway. It didn't take him very long. He had roles in three hit shows, then became a star in the title role of "Pal Joey." Inevitably the Kelly talents were recognized by Hollywood for his first part was with Judy Garland in "For me and My Gal." Altogether Gene has worked on something like thirty-five pictures, as a dancer, actor, director, producer and writer and he seems to be just getting up steam.

This apartment house on Park Avenue in New York is the temporary shelter of Gene Kelly while searching for a permanent place of his own. This apartment belongs to another up and coming entertainer named Milton Berle.

Good evening, Gene.

KELLY: Good evening, Ed, and thank you very much for a very nice introduction. Thank you, Ed.

MURROW: It has been said Gene Kelly has danced as many miles as he has walked and now, after sixteen years as a Hollywood song and dance fan he's back on Broadway where he first won stardom but this time as director of "The Flower Drum Song."

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Good evening, Gene.

KELLY: Good evening, Ed, and thank you very much for a very nice introduction. Thank you, Ed.

MURROW: It was accurate, I'm sure. Milton isn't, by any chance, hiding under the couch or in one of the closets, is he?

KELLY: No, he has a lot of old jokes in the closet but I won't open them for him but I am really very grateful to him for letting me have his apartment for the past six months although I had to give him my house on the coast and we made a trade, you see. The only trouble you see they started digging up the road outside my house and tearing down the house next door and poor Milton had to move out and here I am in his apartment and I am filling it with a lot of my souvenirs and things I brought in to New York while I am looking for a place to stay for good.

MURROW: Have you heard from Milton lately?

KELLY: I hear from Milton once in a while. If he does a bad show in television I call him up and kid him about it you see.

MURROW: Gene, how does it feel to be back on Broadway?

KELLY: Well, actually it has been a wonderful experience, mainly because I worked for wonderful people and I guess mainly because we have a hit show - "The Flower Drum

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MURROW: That helps, doesn't it?

KELLY: My working with Oscar Hammerstein, Joe Fields, Richard Rogers, Carol Haney - all that gang - was a lot of fun and they are great people and coming back to Broadway after fifteen or sixteen years was -- it wasn't a chore -- let me put it that way. That is an understatement.

MURROW: I take it you have decided to stay around for a while?

KELLY: Well, I am going to keep my place in California but I am here half the time so I am going to get an apartment in New York and I brought along a lot of my stuff already from California.

MURROW: Is your daughter here with you, Gene?

KELLY: No, my daughter is in school in Geneva, in Switzerland. She'll be there this year and next year and then she'll come back and go on to college. Can I be a proud father for a moment?

MURROW: Please do.

KELLY: I'll show yo some of the things she has done. I think you do this all the time on this program anyway

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MURROW: Oh yes.

KELLY: And I have taken it here because when I do move to my apartment I am going to take that along with me. I'll show you my daughter and a few other things. Just bring those cameras right along.

MURROW: We're with you.

KELLY: All right.

MURROW: Do you have any trouble keeping up with your daughter as a dancer?

KELLY: Well, I do at times but there's another fellow that gives me trouble too and he's right here. That's my pal Fred Astaire and it is another one of the things I brought from California to stick on the wall of my projected apartment here. Fred is always with me and this was a number we did together so when I say he is always with me, at least in the apartment. The keeping up with my daughter is another job. I find that she is at the age where going dancing and so many of the young people think that we professional dancers

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MURROW: Gene, a few weeks ago when we called on Agnes de Mille she told us how she goes about creating a new dance. Where do you get your ideas and how do you put them together.

KELLY: Well, I don't think I could be as articulate as Agnes about that, but sometimes it happens through a story. If you are doing a part in a story and it calls for a dance it comes that way. Sometimes you get an idea and you fit it in. Right now I am doing a television show on Sunday which is a new experience for me. It is a live show. It is called "Omnibus." It is on Sunday at five on NBC and it is a show with all men. It is a show about men dancers and I am going to show, I hope, to all the young fellows in America that dancing isn't a sissy game, that it is a man's game, and to prove my point I have asked a lot of my friends in the sports and athletic world to come and be on the show with me. There'll be Micky Mantle and Sugar Ray Robinson and Johny D-
Dick Seixas, Dave S- and a lot of fellows that you and I both know. I have been working the last few days on something that really doesn't belong to me. The engineers own

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these. This is a sort of geometric thing. We have to work out the floor plans and put Micky Mantle over here, Sugar Ray Robinson over here and this is a new way to create dances for me because I am in a strange world with television and it is strange to me having five or six cameras and one can't get in the way of the other but putting on a dance and talking about it is really the same thing.

MURROW: Well, then, your theory is that dancing and athletics complement each other. Right?

KELLY: I think it is more than a theory. I think it is a fact. I know I started in high school in sports. My Mother, to whom I really owe all my success and all my talent for work, because she always wanted me to dance or play an instrument and do something extracurricular besides go out and play football but I started playing football and baseball and so forth and I became a pretty good athlete and then when I finally did want to go to dancing school, after my Mother tried to get me to go, and did get me to go for a few years as a kid, I found the athletic training was as large a part of the training as the dancing itself so I recommend it highly to any boy and listen in Sunday and I will try to show you that.

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MURROW: Do you have any problem in keeping in good dancing trim, Gene?

KELLY: Well, yes, if I do a straight show I find that I get out of whack. If I do a straight show for, let's say a month or two, then when I start to train I have to really go at it much harder than if I hadn't been training for that time but when I did "The Flower Drum Song" I didn't do much dancing so I have been making up for it the last two weeks.

MURROW: Well, from what you say I gather you agree with the people who say that we Americans are just plain getting too soft. Right?

KELLY: Yes, yes, I do. I think that we should have done more about the physical fitness program of President Eisenhower. A couple of years ago he had a great talk about going ahead with something nationally. We never did. Over thirty, men don't take enough care of themselves, including myself. We all let ourselves go.

MURROW: Too true, unfortunately.

KELLY: Yes.

MURROW: Gene, you seem to get involved in just about every kind of job there is in show business. This doesn't leave you much time for other interests, does it?

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MURROW: Gene, as one essentially devoted to the arts, how are you at the other end of the ladder, when it comes to business dealings?

KELLY: Well, can I use the word lousy? I am pretty much bored with business dealings I must confess. I don't snear at money. I like to get paid well but sitting in on a business deal or trying to wangle something, I find I am not good at. I also find that I admire people who are good at it. I know fellows who I went to school with, some of them are lawyers, business men or bankers and are doing very well and I look with admiration on the business man who does a

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good job as much as I do the artist. However, I wouldn't or couldn't be one for the world and so here I am in the creative end of doing just about everything I can get my hands on and maybe I am stuck with it.

MURROW: But you had some experience in other fields before you made a living as a dancer, didn't you?

KELLY: Well, I did what a lot of fellows did in college. I tried to make money to help put myself through college. I did odd jobs. I worked in a gas station. I was a brick layer's assistant. I dug ditches. I worked in a tire factory. I was a camp councillor and I taught gymnastics and finally my kid brother Fred, I found out, who had been listening to my Mother---

MURROW: Yes.

KELLY: ---and taking dancing lessons, would pick up a little extra change here and there for just an hour's work doing a little dance number so I asked him if he would show me a couple of steps and Fred taught me some tap steps and we formed a little dance team and that is really how I got started, when I was in college and I have been going at it ever since.

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MURROW: But like most little boys now you weren't

too keen on dancing when you were a little boy. Right?

KELLY: No, I guess I hated it, Ed. It was only due to the fact that my Mother was such a far sighted woman that I took any dance lessons at all. I thought it was really sissy stuff and I just wouldn't go except when she made me and I bless her for it now.

MURROW: Tell me, what is the Gene Kelly explanation of what it takes to make a solid professional showman?

KELLY: Well.

MURROW: Simple question.

KELLY: Well, yes. I think you have to learn your craft. You have to learn your trade as you do in anything. I think you have to be honest and sincere with yourself. I know that sounds a little platitudinous -- is that the right word?

MURROW: It's fine.

KELLY: Good. But, I think if you really work hard and learn your craft and you like your job that is the main thing.

MURROW: I am sure that is the important thing.

Thank you, Gene. Good night, and have a good trip to Switzerland and say Merry Christmas to C- , will you?

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KELLY: I shall.

MURROW: Good night, Gene.

KELLY: Thank you.

MURROW: I'll be back in a moment to tell you about next week's guests but first for Kent cigarettes, here is Bob Wright.

[Commercial]

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There are some of the people who made tonight's program possible.

ANNOUNCER: PERSON TO PERSON is produced by John A. Aaron and Jesse Zousmer and Edward R. Murrow.

MURROW: And, now, from PERSON TO PERSON, good night and good luck.

KELLY: I shall.

MURROW: Good night, Gene.

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CBS TELEVISION

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Joanne Woodward was born in Thomasville, Georgia, went to Hollywood by way of Broadway and television. Her husband Paul Newman comes from Cleveland. He also worked in television before heading for Hollywood. Joanne and Paul will be celebrating their first anniversary the end of January. The Newmans are now living in this New York City. They moved from California into a duplex apartment in that light colored building in Greenwich Village only a little over a week ago.

Good evening, Joanne.

WOODWARD: Hello, Ed.

NEWMAN: Happy New Year.

MURROW: Good evening, Paul. Happy New Year. I trust you spent a pleasant Christmas in your new home.

WOODWARD: Christmas was hectic.

MURROW: Much the best. Christmas is always a hectic

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time of year but then the whole year has been pretty hectic for you, Joanne, wouldn't you say?

WOODWARD: Well, considering, I think, in one year I got married and had my first trip to Europe and won the Academy award and did two pictures and moved twice and now I am expecting a baby and I would say that is pretty hectic.

MURROW: And you are also probably a little bit busy preparing for the new arrival, aren't you?

NEWMAN: Actually this small set-up here is going to belong to the baby and it is not a very large room and that's not very conventional but then we don't expect a very conventional child.

MURROW: Of course not.

NEWMAN: Incidentally, this is an original C- It is a water color and it is George Bernard Shaw and it is going to hang over its crib because we believe in osmosis.

MURROW: Tell me, how is the rest of the house coming along?

WOODWARD: It is coming, slowly but surely.

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NEWMAN: Actually, Ed, we are showing you the un-cluttered side of the house.

WOODWARD: The other side is pretty cluttered.

NEWMAN: You can imagine what the rest of it looks like. This is going to be a -- well, we didn't like to have television in the living room so we sort of put it off over here in the den and we are going to have sort of a visitor's guest room in here.

MURROW: Joanne, last Christmas you were still single when we visited with you but I recall your saying at the time that the best gift you received was a set of carved lamps from a - I think you said - a friend who knows you very well. Does that friend happen to be Paul?

WOODWARD: It was.

NEWMAN: Ed, I would like to think it was one of the most ingenius Christmas presents that I ever gave. The strange thing, we haven't been able to find them. We don't know where they are -- they must be around here some place because Joanne never throws anything out.

MURROW: They will turn up I'm sure. What did you give each other this Christmas?

WOODWARD: Well, we certainly got a lot of presents anyway, generally. You tell him first.

NEWMAN: Well, I was---

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NEWMAN: Well, actually I was awfully excited because I got something I wanted for a long time which was a Leica camera with three lenses on it and all the equipment and, well, that is what I got.

WOODWARD: And more books than you have ever seen and Paul gave me a little tiny Sherry glass. It's a Russian antique. It was from the reign of Czar--- who?

NEWMAN: Nicholas the Second.

WOODWARD: Nicholas the Second, the last Czar of Russia and it has the coat of arms laminated in the glass. You know they don't do that any more.

MURROW: Wonderful.

WOODWARD: They don't know how to do it.

MURROW: Paul?

WOODWARD: I also got a bathrobe too.

MURROW: Paul, you and Joanne are both in the same movie, "Rally Round the Flag Boys" which opened here this week. How did you like working together?

NEWMAN: Well, we get along pretty well, Ed, and the strange thing is that we work very differently. Joanne is sort of an immediate and instinctive and she sort of starts the character in here somewhere and I can see her knitting and sewing or something but her mind is snapping

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like a grasshopper and you know she finally sort of soaks it in up here whereas I guess I start up here and mull it over until it finally winds up here somewhere.

MURROW: Would you say you are different types off the screen too?

WOODWARD: Absolutely.

NEWMAN: Pretty different which is also sort of amazing that we can live in as much harmony as we can. Actually I don't think we are very tempermental.

MURROW: Well, now, to be fair about it, Paul, I have heard you described by some people in Hollywood as a sort of rebel. Is this true?

WOODWARD: Who knows?

NEWMAN: Well, Ed, That is---
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WOODWARD: Republicanism - It is impossible.

NEWMAN: No, actually it is really sort of a sore spot because, well, we live in what I call an age of conformity where you have to travel with the herd and if you don't travel with the herd and if you don't say yes to what that little man who is leading the pack says then you are branded as a rebel. I am trying desperately, I hope, to be an individual. I think there is quite a bit of difference. Actually I can't stand them. They drive me out of my mind.

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WOODWARD: Rebels you mean.

NEWMAN: Yes, rebels I mean. I have seen them at parties and they sit in corners looking terribly sensitive and introverted and yet I feel they are just as mediocre as the people they despise who are the conformists because their answer is not always predetermined. The rebel always has to say no to everything that society asks, just as the conformist always has to say yes and I don't know, it seems as though in our society now we try to go through life making as few enemies as possible and causing as little friction as possible which makes Jack a pretty dull boy.

MURROW: Well, how do you account for this conformity, Paul?

NEWMAN: Well, it is my feeling, Ed, the individual seems to be getting smaller and smaller and not because he wants to but because the machinery which surrounds him is getting bigger and bigger.

MURROW: I agree.

NEWMAN: Big business is getting bigger; labor is getting bigger; the bomb is certainly a lot bigger.

MURROW: Yes.

NEWMAN: And for an individual to try to buck that, you know, he can only destroy himself.

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MURROW: How does this apply to your acting, Paul?

NEWMAN: Well, I think there is a kind of emotional conformity too. There was a wonderful picture in an Italian magazine I saw once of the returning veteran and he was absolutely being engulfed by fifteen or twenty of his relatives and the emotions that were being displayed in that picture were just, well, a revelation to me because I have seen it happen at our own railroad stations and you know the father sticks out his hand and says, "Well, was it a tough battle, son?" and the kid looks back and says, "Yes, Pa, but I kept a stiff upper lip." And, so there is a tendency, we always say to each other, of "don't cry, be tough," and for a child to sit on his emotions like that all the time, it may be all right for normal living but---

WOODWARD: But not so good for actors.

NEWMAN: What I call emotional republicanism.

MURROW: Joanne, even though you are hardly settled,down, I rather expected finding your Oscar unpacked and on display.

WOODWARD: It is.

MURROW: Could we see it?

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WOODWARD: It is right over here. My favorite child until I have this one anyway, and right next to it is my next favorite child which is Paul's Noscar.

MURROW: Wait a minute - Noscar? That is one I have never heard about.

WOODWARD: This is an award Charles S- and Bobby R- gave Paul last year because he wasn't nominated. It says, [indistinct]

...for best portraying a terrible, no good blankety-blank, turning him into a charming and lovely sprite and for thereby doing what Lincoln said could never be done, fooling all the people all of the time."

MURROW: Well, Paul, what really got you into this acting business?

NEWMAN: Well, I don't know, it all seemed terribly accidental because when I went to Kenyon College which is a wonderful school, I was majoring in economics and I was also going after football but there was a sort of brawl that we got involved in, in which several of us wound up in the clink and as the result I was thrown off the football squad and since I had to do something with my time I started acting.

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MURROW: Joanne, you once remarked that when you

got married you wanted to marry an actor better than you were. How do you feel about that now or is that putting you on the spot a little?

WOODWARD: Seriously I think I was lucky because that is exactly what I did. I think Paul is not only a great actor and that is all I can do, all I can do is that, but he can produce and direct and he is a pretty good writer too, and I think that is phenomanal.

MURROW: Well, I take it that you agree with most of Paul's theories about acting and life in general?

WOODWARD: Sure.

NEWMAN: She'll get that new pair of shoes.

WOODWARD: No, I don't, as a matter of fact. We have great arguments that go into the night. We are great ones for sitting up all night long you know, just discussing.

NEWMAN: It does rather irritate Joanne, however, when right in the middle of a discussion when I go out and cook a large batch of pop corn and open a quart of beer and build a fire.

WOODWARD: At three o'clock in the morning to make pop corn.

NEWMAN: I refuse to make any comment about my acting because there are one thing-- or three things in which

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I will take a back seat to nobody and that is hamburgers, pop corn and celery salad in that order.

MURROW: What about Joanne, she must have some specialties too.

NEWMAN: Well, she is a wonderful wife.

WOODWARD: What kind of a cook.

MURROW: Well, is she a good shopper?

NEWMAN: Yes, as a matter of fact -- excuse me, we --- this was a piggy bank which we started. My gosh, there is still a dime in there.

WOODWARD: That is when I started again.

NEWMAN: Oh, I see. We started filling this bank early last February and when we opened it up before Christmas there was $156 in it which we were going to save for Christmas gifts.

WOODWARD: All in nickels and dimes and quarters.

NEWMAN: And pennies. Mostly in pennies.

MURROW: Yes.

NEWMAN: And Joanne, she had this great huge pocket book and she would carry it into some of these chic Beverly Hills shops and I remember her paying $22.50 in pennies and nickels which can be pretty embarrassing to the sales people.

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WOODWARD: You should have seen the expression on the man's face. He said, "Wouldn't you like to charge it?" "No, no, not out here."

MURROW: Now that you are in New York do you think you will miss California living?

WOODWARD: I don't think so.

NEWMAN: One thing I will miss out there, one thing we happened to leave back there, was an electric orange juice squeezer and to those people who are not familiar with an electric orange juice squeezer, if you wake up in the morning feeling raggedly and truculent, if you can start off with a twelve ounce glass of orange juice---

WOODWARD: Fresh squeezed.

NEWMAN: Fresh squozed.

WOODWARD: Squozed.

NEWMAN: It changes your entire attitude in the morning from seven o'clock until ten a.m. and I can only recommend it very highly to everybody.

MURROW: It must be fresh squozed. Right?

NEWMAN: Fresh squozed, right.

WOODWARD: Absolutely.

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WOODWARD: Another orange juice squeezer. I will have to get it much sooner than that.

MURROW: Thanks very much for letting us come. Good night, Paul.

NEWMAN: Good night, Ed.

WOODWARD: Good night.

MURROW: Good night, Joanne.

In just a moment we will take you for a visit with Mr. and Mrs. Bern D'Essen and their animal friends, and, now, here again is Bob Wright, speaking for Kent.

[Commercial]

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MURROW: Family life for Bern and Lorain D'Essen is one of the most unusual in New York. That's because they share their home with all kinds of animals, the capital asset of their business, a business known as Animal Talent Scouts, Incorporated. The D'Essens supply just about anything on four legs for entertainment and advertising purporses.

Lorain was born in New Hampshire and came to New York as a fashion model and met Bern D'Essen. He is a native of this city, has a Master's Degree in physical education, served in the Navy. The D'Essens were married fifteen years ago and started to collect pets. Eight years ago this became a full time business. Lorain has even written a book about their experiences. It is called "Kangaroos in the Kitchen" which will be published in March.

This is the house, the one in the middle, where theD'Essens and a few dozen assorted animals make their home. It is on the lower West side of Manhattan. When business is slow the D'Essens and their menagerie retire to the Peiper Animal Farm in New Jersey for rest and outdoor life.

Good evening, Lorain.

MRS. D'ESSEN: Good evening, Ed.

MURROW: Good evening, Bern.

D'ESSEN:How do you do.

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Good evening, Lorain.

MRS. D'ESSEN: Good evening, Ed.

MURROW: Good evening, Bern.

D'ESSEN: How do you do.

MURROW: How did you and your animal friends celebrate Christmas?

MRS. D'ESSEN: Oh, we had a marvellous Christmas, all the cards received for the Christmas card tree [?] but most of all there were many turkeys and many chickens.

MURROW: Lorain, did you have all of your animal family at home for the holiday?

MRS. D'ESSEN: No, actually we saluted all of those out there. We saluted Lola and Mickey, two Basset hounds who are presently touring with a national company of "Little Abner." They are in Toronto, Canada. We also saluted Otto, a magnificent white Arabian stallion who is presently appearing eight times a week in "La Plume de Ma Tante."

MURROW: Oh yes.

MRS. D'ESSEN: We also saluted Sadie, the Camel [several names indistinct] ...

...who are appearing in the nativity scene in Radio City Music Hall and Farley, a little deer, that we raised here who is in a Christmas pageant in New Jersey, as well as a new comer named Jordan, a little white horse who is going to appear in a play called "Rashamon" in Philadelphia this week.

MURROW: Bern, tell me, does the holiday create

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MURROW: Bern, tell me, does the holiday create

unusual problems or is the entire family usually well behaved?

D'ESSEN: No, I don't think the holiday creates any unusual problems. They have all learned to get along together and they have all learned that we have a little bit of an affection for every one of them, so whether it is a holiday or just an ordinary working day it is all the same to them.

MURROW: Well, it certainly seems to be the rule at the moment. Could we meet some of your friends?

MRS. D'ESSEN: Well, this, Ed, is T- . T- is a Yorkshire terrier. We affectionately call her The General.

MURROW: Hello, General.

MRS. D'ESSEN: She likes to think she is the boss of the whole household.

D'ESSEN: And this is Jester. Jester is a Siamese cat and probably the city's leading model today. Of course four legged model.

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and D- is an imported German wolfhound and you have seen his beautiful appearance grace many of the leading fashion ads.

MURROW: I have indeed. And, what did I see behind you there just a moment ago near the Christmas tree?

MRS. D'ESSEN: Oh, this is Mr. J-
He is a Macaw and we thought he was such a delightful Christmas coloring that we placed him near the Christmas card tree.

MURROW: He is lovely. Lorain, just who or what was responsible for getting you two interested in your careers?

MRS. D'ESSEN: Well, Ed, I always wanted animals around me most of my life and it seems that my first realization of this was a Great Dane for a wedding gift and this is Dickey. We raised him in Florida where we married and Dickey is - was also considered the chairman of the board. Dickey is no longer with us but we did lose him only when he was fourteen years old.

MURROW: Was it difficult, Bern, coming off the sidewalks of New York to become trained to animals?

MRS. D'ESSEN: Naturally when I married him I asked him if he liked animals but I believe that he didn't understand my question but through the years he presently has been taught by all of the animals how to understand them and is equally as good as I am.

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MURROW: Bern, do your friends prefer city or country living?

D'ESSEN: I think they prefer city living. However, we take them to the country for a good run very frequently and we leave the car doors open and after they have had a good run and after they have romped around a bit they will go in the car of their own volition and that tells us they are ready to come back to the city because in the city they get a little bit more individualized attention.

MURROW: Yes.

D'ESSEN: And I think all animals dote on that.

MURROW: How many of your animals are at home tonight?

MRS. D'ESSEN: Well, Ed, I think we should take you downstairs and introduce you to all of them.

MURROW: Lorain, do your animals do difficult tricks?

MRS. D'ESSEN: No, they are not really trick animals. We don't train them to be trick animals. Basically we want them to be themselves. However, we do ask them to be themselves under the most confusing situations which are the television studios and the motion picture studios. Now---

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MURROW: Ah, there is a familiar face.

MRS. D'ESSEN: Here is Emma. Hello, Emma. She is the one who likes to say, "What For?" Emma is presently at liberty. She was in a Broadway show called "Comes a Day."

MURROW: Oh yes. Do you have many, many demonstrations of temperment among your stars?

MRS. D'ESSEN: No, of course they do have their so-called little arguments but we have never seen them in too many arguments. Now, I believe they are all out in the garden. I will get them out. Come on, fellows; come on, fellows, let's go. Come.

D'ESSEN: Hello, hello.

MRS. D'ESSEN: Come on, come on.

MURROW: It's a stampede. Head for the hills.

MRS. D'ESSEN: This is Linda. Linda is a white llama.

MURROW: Yes.

MRS. D'ESSEN: And this, of course, is Perry which I believe you have met once before.

MURROW: Yes, I have.

MRS. D'ESSEN: And there goes Mortimer.

MURROW: Where's Mortimer?

MRS. D'ESSEN: Mortimer is a white faced Hereford. He is a minature Hereford. Stay there.

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MURROW: Yes, I have.

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MURROW: Where's Mortimer?

MRS. D'ESSEN: Mortimer is a white faced Hereford. He is a miniature Hereford. Stay there.

MURROW: There he is.

MRS. D'ESSEN: Of course you know Victoria, a bright red Kangaroo.

MURROW: Yes, I remember.

MRS. D'ESSEN: She is the sweetest in the world. This here is Doreen. You have seen her in "The King of Hearts" which was a great Broadway show. Now, Steverino.

MURROW: Steverino. I remember that.

MRS. D'ESSEN: Yes, Steverino is, as you know, a great little actress.

MURROW: Oh yes.

MRS. D'ESSEN: She is the living greyhound. Come on, Honey. Do you recognize this, Ed?

MURROW: Oh, wait a minute, that is Morgan, Junior. Right?

MRS. D'ESSEN: That sure is.

MURROW: I remember Morgan, Senior.

MRS. D'ESSEN: Yes. We hope Morgan, Junior will follow the footsteps of his Popa because his Popa was certainly a great dog and we think he does because at eight weeks old he is presently trying to be the big shot.

MURROW: Oh, he will get out in the open there. He has the most elegant strut I have ever seen.

MURROW: There he is.

MRS. D'ESSEN: Of course you know Victoria, a bright red kangaroo.

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MURROW: Oh, he will get out in the open there. He has the most elegant strut I have ever seen.

MRS. D'ESSEN: Come on Danny, come on Danny, and this is, we think, the only one bat ... [indistinct]

Wimpie is a marsupial and he is really a warm bat.

MURROW: Does he make noises?

MRS. D'ESSEN: No, he is a very friendly fellow and I would like to recommend him as a household pet for anyone who is lazy because he eats all the time. Well, come on, Lulabell, Lula, come on Lula. Well, I think it is almost time to introduce you to the new comers too. This is---

MURROW: What?

MRS. D'ESSEN: Well, the new comers. This was a Christmas gift from Debbie. These are six little great Dane puppies ten days old.

MURROW: Those will grow up to be Great Danes?

MRS. D'ESSEN: They sure will. They are in a hurry about ittoo and we have other babies that are really very, very charming and I think I will ask Bern to get them. Here they come. The little E- trio of tagalongs but one is investigating a camera Robert is going to be a camera man. This is Francis Maria.

MURROW: These are combination tiger and lion. Is that right?

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MURROW: These are combination tiger and lion. Is that right?

MRS. D'ESSEN: Yes, these are very rare and they are really very priceless little animals. I am going to show you---

MURROW: It is a very well behaved group it seems to me.

MRS. D'ESSEN: Yes. You go play. Then I have another baby I want to introduce you to. It is a little baby Joey which we hope will be Victoria's future husband. This is the baby Jerry. It is a bright red Kangeroo and for a lack of a better name we have called him Fearless. Now we use the pillow case to represent its mother's pouch because we stole him from his mother. This is Mrs. Fearless. Here. Now you see he is just a little baby but he actually is not afraid. He has joined the group and he wants to be one of the boys just the way a little baby Kangeroo walks.

MURROW: Lorain---

MRS. D'ESSEN: This one is trying to follow.

MURROW: Lorain, just how do you train animals to model and perform?

MRS. D'ESSEN: Well, basically we allow them to train each other. We always try to give them a sense of security. We always try to give them love and complete understanding; equally like we like to recommend to a lot of young people, love

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and understanding and having no fear with others makes a good friend.

MURROW: Bern, are any members of the group particularly close friends or do they all get along well with each other?

D'ESSEN: Well, primarily they get along well together. They have lived together quite a while but we do have a buddy system where two animals sort of spend more time with each other. About a year ago I came back rather early in the afternoon and all the dogs greated me and that's a ritual, being greeted by all the dogs, but I looked for the Kangeroo and the Llama and they just weren't around so I went out in the back and they weren't there and I went downstairs and I looked and they weren't there and I said, "you know that is queer because you know one just doesn't lose a Llama and a Kangeroo."

MURROW: No, I wouldn't think so.

D'ESSEN: So we went all through the house and where do you think I found them? They were up in the attic rumaging around through some of our old trunks and valises and they were having a delightful time, a little dusty but in good condition.

MURROW: Well, I think some of your friends must

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MURROW: Well, I think some of your friends must

be a little tired this late at night so I think I will say good night Lorain and Bern.

MRS. D'ESSEN: Good night.

D'ESSEN: Good night.

MURROW: Do they go as quietly as they entered? Uninstructed? Good night. Thank you very much.

MRS. D'ESSEN: Good night.

D'ESSEN: Good night.

MURROW: Good night. I will be back in a moment to tell you about next week's guests right after a word from Barbara Britten, speaking for Revlon.

[Commercial]

MURROW: Next week we will be visiting with one of baseball's greatest stars, Roy Campanella and his family at home in Glen Cove, Long Island. Roy has made remarkable progress since that unfortunate accident and he certainly typifies the faith and confidence we usually talk about at the start of a new year. Also next week we will be going to Santa Monica, California for a visit with a man who is rarely at home, Toastmaster General Georgie Jessel.

There are some of the people who made tonight's program possible.

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CBS TELEVISION

PERSON TO PERSON with EDWARD R. MURROW

Guests: George Jessel, and

Mr. and Mrs. Roy Campanella

January 2, 1959 10:30 PM EST

MURROW: Good evening, and a healthy and Happy New Year to all of you. I'm Ed Murrow. The name of the program is Person to Person.

Tonight we'll be visiting with the comedian who has played quite a few benefits here and in hundreds of other cities around the country, George Jessel, who will be in his home at Santa Monica, California. Then we'll drop in on a catcher who has played quite a bit of baseball here and in dozens of other cities around the country, Roy Campanella, who

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will be at home with his family on Long Island.

We'll be ready to go right after a word from Barbara Britton speaking for Revlon.

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MURROW: Tonight we're going to visit a man who has been accused of breaking out with a speech every time he sees half a grapefruit; a man who has successfully participated in every branch of the entertainment world; a man who has been toastmaster at some 4,000 banquets in the past 30 years; a man who, born in the Bronx 60 years ago, is now in his 50th year in show business. In short, a man who needs no introduction.

When George Jessel is not working on what he calls "the consomme and celery circuit", he lives in this Spanish-style home 50 feet from the Pacific Ocean in Santa Monica, California.

Good evening, Mr. Toastmaster-General.

MR. JESSEL: Here, Mishy.

MURROW: Good evening, George.

MR. JESSEL: Are you going to sit up? On local programs you sit up. Here we got Murrow and you don't sit up. Come on, sit up. Here, Mishy. Mishy, Mishy! Up!

MURROW: Good evening, George.

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MURROW: Good evening, George.

MR. JESSEL: Good evening, Ed, and I'm glad to see

you here. I have a lot of fun with this little dog, you know.

MURROW: You know, it can't be that after half-a-century in show business you need a small partner.

MR. JESSEL: Well, only a small partner who only wants a dog biscuit to sit up and do tricks, but I've had her with me, you know, almost 10 years.

MURROW: What's her name?

MR. JESSEL: Her name -- this is rather interesting. Her name is Mishy, which is a sort of a warm term for a word called "Mischigard". This is a word in part German and a part jargon meaning a foolish thing, and we don't know just what Mishy is. She is part terrier and part mustard plaster, I think.

MURROW: Well, with your working schedule you don't get many chances to play with her, do you?

MR. JESSEL: No, I don't, Eddie. I'm only here in this house about, oh, maybe one or two nights a week, but I love it here. This is a house that's a remarkable house. It has 12 rooms. As a matter of fact, there are three rooms I have never been in.

MURROW: Why?

MR. JESSEL: Well, I have no reason to go up there. I don't know anybody who lives there, if they are, and I've met

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enough people so I don't have to go. But, seriously, I stay in these few rooms.- I wish I could show you all of them - that are full of memories. I have hundreds and hundreds of pictures in this house. People from all walks of life from cardinals to comedians; from rabbis to riverboat captains, and people in politics and all over. Would you like to see some of them?

MURROW: I would.

MR. JESSEL: Well, now here are three ladies that I'm very fond of. The first, a very young one, my daughter, Jerrylyn, who is 17, and who is lovely to look upon, lovely to listen to, and I am blessed with this lovely girl-child, my only kin. And here, of course, are two ladies a bit older. This is my very dear friend, Eleanor Roosevelt---

MURROW: Yes?

MR. JESSEL: ---and this is my very dear friend, Goldie Meyer, who is Minister of Foreign Affairs for the valiant democracy of Israel. Now we go along here. I've got Cantor, Benny, Hope, Mr. Truman, Mr. Stevenson, Mr. Nixon, and here are a lot of beautiful ladies: Norma Talmadge, whom I was married to; Joan Crawford, Jane Wyman, Ingrid Bergman, and some very important and wonderful friends of mine such as David Ben-Gurion---

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MURROW: Ah, yes.

MR. JESSEL: ---whom you know very well.

MURROW: Yes; a wonderful man.

MR. JESSEL: And here's an interesting thing, Ed. This is a letter written in -- well, kind of pencil and pen like a little schoolboy, in answer to a letter that I wrote to him. It's on schoolboy paper with the lines.

MURROW: Yes.

MR. JESSEL: You would never realize that he's such an important man. And here is a present that he gave me two years ago, this lovely Bible. They say it's, oh, maybe five or six hundred years old.

MURROW: George, you've spent a good deal of time in Israel, haven't you?

MR. JESSEL: Yes, I have. I have been going there nearly every year since its inception, and being an American of long-standing, I admire so much the democracy that there is in Israel, so I have given a lot of my time. I have been able in the last two or three years to sell over $39 million worth of bonds to give economic aid to this fighting, young, spiritual country. Oh, I've got a lot of things in this house. I wish I had time to show you all of them. There are pictures here: Dr. Jonas Salk, Billy Graham, Albert Einstein, Baruch, George

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Cohan, the Queen of England.

MURROW: George, that gate, is that an antique?

MR. JESSEL: Well, I don't know what it is. It was here when I bought the house -- either from Bebe Daniels or de Francesco de Balboa. I don't know what it is. But here is an interesting thing in here. I'm very, very proud of this Christmas present. I didn't get many, but these clocks here were sent to me by General Omar Bradley, and the time from practically all over the world with this lovely quote from Milton's "Paradise Lost." "With thee conversing, I forget all time." I'm very proud of these clocks.

MURROW: You should be. Well, certainly when one has made as many speeches as you have, time and timing are very important.

MR. JESSEL: Yes, and I'm a stickler for time, too, you know, because in the many speeches where I'm the toastmaster, I make it a rule to stick to a schedule, and I've been able to tell people -- very important people: Mr. Truman, Mr. Farley, Governor Brown here of California -- "That's enough, sit down at that line." I'm able to do it. I had one experience -- Jimmy Walker's 50th birthday in New York. A lot of judges talked and they talked for hours and hours, and finally it came my turn, and I got up and said, "Regarding the birthday

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of the great mayor of New York, I hope he lives as long as these speeches." I'll never forget that.

MURROW: Tell me, wasn't it Mr. Truman who first called you "Tastmaster-General of the United States"?

MR. JESSEL: Yes, Mr. Truman gave me that title ex-officio, of course, but I tell you, it's highly complimentary, but not as much as it would have been had it been given to me many years ago because the younger people, you know, Ed, haven't learned to make after-dinner speeches. It's like being in Altoona being called -- you're the best flute player in Altoona. Then you find you're the only flute player in Altoona.

MURROW: George, when you come back to Santa Monica after a speaking tour, do you do much entertaining at home?

MR. JESSEL: No. No, I tell you, this little dining room has only been used once as a dining room. I had dinner here once with a very lovely lady long before she was married, Miss Greer Garson, and after dinner she left -- something was with the soup, I don't know, but this is the only dinner I have ever had in this house in over 15 years.

MURROW: George, do you feel more at home in any one American city than in others?

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MURROW: George, do you feel more at home in any one American city than in others?

MR. JESSEL: Well, that's an interesting question. You know, I'm an honorary citizen in the State of Tennessee, and in Maryland, and in Kentucky and out here in California, and many, many others. As a matter of fact, I have keys to over 300 cities, and plaques from almost all over America here with all this stuff, and I've got two trunks full, but my favorite city, I would say -- at least the city that has been most loyal to me and people in the show business -- is Chicago. That's a very interesting thing, Ed, but it's true. In Chicago they remember the first hit you made, and they're a little kinder for the failures, if there are failures to follow.

MURROW: Our cameras have been a little unkind to you there for a moment, but we're all right now, George.

MR. JESSEL: Well, I'm glad.

MURROW: Wasn't it Gus Edwards who gave you your start about 50 years ago?

MR. JESSEL: Yes, it was, and by the way, there's a dinner to me in Chicago for my 50th year in show business by the City of Hope in May. Gus Edwards, that's the man who gave me my start; Eddie Cantor, Walter Winchell, many others. Here he is here. Do you see him?

MURROW: Yes, I do.

MR. JESSEL: This is a category that I have. I

MR. JESSEL: Well, that's an interesting question. You know, I'm an honorary citizen in the State of Tennessee, and in Maryland, and in Kentucky and out here in California, and many, many others. As a matter of fact, I have keys to over 300 cities, and plaques from almost all over America here with all this stuff, and I've got two trunks full, but my favorite city, I would say -- at least the city that has been most loyal to me and people in the show business -- is Chicago. That's a very interesting thing, Ed, but it's true. In Chicago they remember the first hit you made, and they're a little kinder for the failures, if there are failures to follow.

MURROW: Our cameras have been a little unkind to you there for a moment, but we're all right now, George.

MR. JESSEL: Well, I'm glad.

MURROW: Wasn't it Gus Edwards who gave you your start about 50 years ago?

MR. JESSEL: Yes, it was, and by the way, there's a dinner to me in Chicago for my 50th year in show business by the City of Hope in May. Gus Edwards, that's the man who gave me my start; Eddie Cantor, Walter Winchell, many others. Here he is here. Do you see him?

MURROW: Yes, I do.

MR. JESSEL: This is a category that I have. I

call it the musical category. Irving Berlin, Jascha Heifetz, Fritz Kreisler, Kern, Romberg, Hammerstein and Rodgers, Irving Berlin, and many others. And over here, of course, is the political group. Here is Mr. Truman, Frank Glenn, Jimmy Walker, Governor Brown, pen and pencil, Mr. Roosevelt, Al Smith, and right here is Herbert Lehman and Mr. Roosevelt and myself, oh, I think it was 1930 in Albany.

Now, of course, this is the warmest spot of the house as far as I'm concerned. This is really the nostalgic part of the house. These little pictures, almost like little old tintypes of my kin. These are my family all the way back and I'm about the only one left, I guess, and I was thinking the other night, I wonder what's going to happen to all these pictures? Who'd have any interest in them? And I wanted to say it correctly, and in a book that I wrote some years ago called, "This Way, Miss" I had a thing about old pictures, and I want to read it to you. It says, "Whatever becomes of the little pictures that old folks leave behind? Pictures of their mothers, their dads, brothers, sisters, relations and friends, and all of them have gone from the scene. They are faces who don't belong to the living because there's no one left to whom they mean anything. Poor, little faded pictures, memories looking for a hearthto rest upon."

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MURROW: Yes.

MR. JESSEL: They're very nice.

MURROW: Well, George, haven't you saved pictures of your early days in show business?

MR. JESSEL: Oh, gosh, yes! You come down to the cellar with me. I've got some wonderful things down in this old theatrical cellar. I call this "Loew's Jessel", and it's like the bottom of a ship. It's pretty big, and it's got a little stage, and it has portholes, and this is really a theatrical museum. Here are Williams, Marie Dressler, John Drew, the Four Cohens, P.T. Barnum, Eva Tangway, Anna Held, Marie Cahill, Marion Davis, Norma Talmadge, and over here is the last picture that I had taken with the great Al Jolsen.

MURROW: Ah, yes.

MR. JESSEL: And here's the beginning of my career. This is Gus Edwards' "Kid Cabaret", vintage 1911. That's me with the baseball bat.

MURROW: Yes?

MR. JESSEL: Audiences were pretty tough then. When you left the stage door you had to take a bat along sometimes. There's Bob Hope. Here's -- oh, I was a good-lookin' kid then. That was "My Mother's Eyes". That was a lovely song. They still sing it, you know. Here's Eddie Cantor and

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I at the Palace, and here's me playing a man of 90, which I felt like early New Year's morning. Oh, we've got a lot of wonderful things here. I wish I could show them all to you. There's pictures of Crosby starting The Friars' Club with me, and, oh, ever so many things. This is an old and interesting house.

MURROW: Well, you have a sort of show business history on your walls. Now, according to rumors, you're hoping to leave it all and become a diplomat assigned to Ireland, as I read it. Is that true?

MR. JESSEL: Well, I started that rumor. I said I'd like to be the ambassador to Ireland and I would also like to be Nelson Rockefeller and also Frank Sinatra, but I don't know whether I'll get any of these wishes.

MURROW: What do you really hope to do in the future, George?

MR. JESSEL: Well, I have a great many plans, Ed. I'm making some nostalgic photograph albums. I've made these called "Tear Jerkers" for the Treasure Company, and this is "The Last of the Minstrels" for the Design Company, and I'm going to Europe and finish two books: one for Holt called "The Empty Side of the Bed", and one for Prentiss-Hall called "A Treasury of Anecdotes", and then I expect to sell a great deal

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more Israel bonds before I hang up my gloves, or I might become ambassador.

MURROW: Good for you. George, as you continue to get involved in new projects, you must sometimes look back on the past. Any regrets?

MR. JESSEL: Well, many, many memories, Ed. Oh, I can't think of any regrets. Maybe one. Maybe I ought to have spent more time with my mother. That's about all I regret.

MURROW: Well, George, when you're home surrounded by pictures and memories of hundreds of friends, many of them gone, do you ever feel a sense of being alone, or being lonely?

MR. JESSEL: No, I don't, because while I'm not a terribly religious man, I do believe that nothing that you love ever dies.

MURROW: Well, George Jessel, if I may paraphrase Milton, whom you quoted earlier, with Thee conversing, I must not forget all time.

MR. JESSEL: Thank you.

MURROW: It was very good to see you again and I'll see you when you come to New York.

MR. JESSEL: Thank you.

MURROW: Thank you, Georgie. Good night.

MR. JESSEL: Good night, Ed.

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MR. JESSEL: Thank you.

MURROW: Thank you, George. Good night.

MR. JESSEL: Good night, Ed.

MURROW: Good night.

In just a moment we'll take you for a visit with Roy Campanella and his family. And now here again speaking for Revlon, is Barbara Britton.

(Commercial)

MURROW: Five years ago when Person to Person came into being, we were welcomed for our first visit into the home of Roy Campanella, who was then wearing the uniform of the Brooklyn Dodgers. We were very lucky. Maybe you remember the date, October 2, 1953. That was the day when Campy's home run beat the Yankees 3 to 2 in a World Series game. A few hours later we were talking to Campy and his family at home in St. Albans on Long Island.

Tonight we are visiting our 450th home, Roy Campanella's home now on Morgan's Island in Glen Cove, Long Island.

Good evening, Mrs. Campanella.

MRS. CAMPANELLA: Good evening.

MURROW: Good evening, Roy.

MR. CAMPANELLA: Hi, Ed.

MURROW: Campy, it's been a long time since that series game when every baseball fan in the country was talking about your injured hand.

MR. CAMPANELLA: Yes, it was a long time but a day

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MR. CAMPANELLA: Yes, it was a long time but a day

I'll never forget though. I can recall when you told me to hit the home run in the ninth inning, I was sorry to disappoint you. I hit it in the eighth inning to beat the Yankees that day.

MURROW: I'll never forget that and that's typical of the way you "let the Dodgers down" for 10 great years. Mrs. Campanella, things must be busy around your house with all the children home for the holidays.

MRS. CAMPANELLA: Yes, it is.

MURROW: Campy---

MR. CAMPANELLA: Yes, Ed?

MURROW: ---was Christmas kind to you?

MR. CAMPANELLA: Well, let's go over here and ask some of the young kids.

MURROW: Good. Did your youngsters get all they wanted?

MR. CAMPANELLA: Well, Santa Claus did all right by them. This is little Roy here, Tony, and Princess. They'll let you know.

MURROW: Hi, Fellers!

MR. CAMPANELLA: Say hi.

CHILDREN: Hi.

MURROW: How are you? Princess, you know, when we

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MURROW: Hi, fellers!

MR. CAMPANELLA: Say hi.

CHILDREN: Hi.

MURROW: How are you? Princess, you know, when we

came to your house in St. Albans five years ago, you were a little baby sleeping in your crib. (Princess shook her head "Yes".) You don't remember that, do you? (Princess shook her head "No".)

MR. CAMPANELLA: No.

MURROW: You were very pretty then, too. Tell me, what did you two big fellers get for Christmas?

TONY: Well, we got a big set of trains.

ROY: Right over here.

MR. CAMPANELLA: Right over here, Ed. You know, I've always been interested in electric trains, too.

MURROW: Two sets of trains?

MR. CAMPANELLA: Three! You can't leave Princess out.

MURROW: Start them up.

MR. CAMPANELLA: Start them up for Ed. That's Princess' train running there. Make them go a little faster, fellers. I have about 50 sets of them in the attic, Ed.

MURROW: They're wonderful.

MR. CAMPANELLA: That's enough now. Set them off, Son. That's it, shut 'em off. Okay.

MURROW: Campy?

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MURROW: Campy?

MR. CAMPANELLA: Yes, Ed?

MURROW: That's one of the most elaborate train setups I've ever seen.

MR. CAMPANELLA: Well, I've always got a kick out of working with them myself, but the youngsters are very interested in them now.

MURROW: Well, where are the rest of your children tonight?

MR. CAMPANELLA: Well, follow me.

MURROW: Right.

MR. CAMPANELLA: David's out here. This is the big boy. He's really grown a little. The other two girls are in Philly. One of them has gotten married since the last show.

MURROW: Good evening, David.

DAVID: Good evening, Mr. Murrow.

MURROW: It seems to me you've grown a few feet since the last time I saw you.

DAVID: Yes, I think so, too.

MURROW: Those initials on your sweater, do they stand for David Campanella?

DAVID: Yes, and also my rock 'n roll singing group, the Del Chords.

MURROW: The what?

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MURROW: Campy---

MR. CAMPANELLA: Yes, Ed?

MURROW: ---you have certainly been blessed with a fine family.

MR. CAMPANELLA: Yes, I have, and, gee, it was wonderful coming home to them and being able to enjoy life again.

MURROW: Campy, you've always had a soft spot for youngsters, haven't you?

MR. CAMPANELLA: Yes, I have. I appreciate being around the youngsters and I try to learn my own youngsters the right way in life.

MURROW: Didn't you tell us in that basement den in the St. Albans house that of all your awards you were proudest of a trophy given you by a Brooklyn Boys' Club?

MR. CAMPANELLA: That's right, Ed. It's a real small one, but I cherish it quite a bit. Ed, this is my attendant here, Leroy Newson. He has to push me through this hallway.

MURROW: Good evening, Leroy Newson.

MR. NEWSON: Good evening, Mr. Murrow.

MURROW: Nice to see you.

MR. NEWSON: Thank you.

MR. CAMPANELLA: We'll be on our way in a minute,

MURROW: Campy---

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MURROW: Good evening, Leroy Newson.

MR. NEWSON: Good evening, Mr. Murrow.

MURROW: Nice to see you.

MR. NEWSON: Thank you.

MR. CAMPANELLA: We'll be on our way in a minute.

Ed. This is an interesting trophy place I have, although I can't put up all my baseball bats, but the little trophy I have out here, it's really beautiful.

MURROW: That's the one there.

MR. CAMPANELLA: This one on the right here, Ed, that's the one that we had in our last show.

MURROW: I remember it very well.

MR. CAMPANELLA: It's from Barney's Boys' Club in Brooklyn, and it's approximately three inches high, but I cherish it as much as any of the other ones. Right next to it there's another little trophy, and that's inscribed "The World's Greatest Ball Player." That was sent to me from Los Angeles, California and it was sent from one of the therapists that used to work with me here at the hospital in New York. Ed, you'll notice right behind it in the center there, the gold record?

MURROW: Yes?

MR. CAMPANELLA: Well, that's from "Campy's Corner" presented to me from WINS, and there's a saying on it saying, "Hoping the game goes well for you." I close my show every day with that, and, Ed, I'd like to say there's a feller I work with, Chris Shankle.

MURROW: Ah, yes.

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MURROW: Ah, yes.

MR. CAMPANELLA: He has really made me feel at

home on this show, and "Campy's Corner" is really growing.

MURROW: You know, you're really building up an audience for your "Campy's Corner" radio program, aren't you?

MR. CAMPANELLA: Yes, we are, Ed. I'm about to go nationwide with it, and I'm contemplating on doing some television work this summer here in New York.

MURROW: Oh, good! All of this must keep you pretty busy. What's your schedule like these days, Campy?

MR. CAMPANELLA: Well, Ed, I go to the institute three days a week, Monday, Wednesday, and Friday. Tuesday and Thursday I do my radio show, "Campy's Corner", and I always pay a visit to my store in Harlem, too, plus I write a weekly sports column in JET Magazine. I get a kick out of doing all of these things, Ed.

MURROW: How's the store going? All right?

MR. CAMPANELLA: Ed, very well.

MURROW: Good.

MR. CAMPANELLA: You know, my first day over there I felt a little funny. In fact, the first time I go any place I feel funny, just as in a restaurant, or going to a barber shop. You know, when I go to the barber shop I don't have to change chairs anymore. I just sit in my own. But it is, the first time it's a little strange, but after that I can go out

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and face the public again.

MURROW: Roy, I think you forgot something in listing your activities. Aren't you writing a book?

MR. CAMPANELLA: Oh, yes, Ed. Little, Brown and Company has signed me to a contract to publish the life story of myself. I truthfully believe that I have something to tell the public. I think I've lived a few different lives, and I appreciate all of them, and I only hope one day that I can help someone by writing something that I have went through that they will never have to go through.

MURROW: I'm sure we'll all look forward to it, Roy.

MR. CAMPANELLA: It will be published in May, Ed.

MURROW: This whole schedule sounds about as hard as traveling on the road during a baseball season. Have you had any complaints from Ruth yet?

MR. CAMPANELLA: No, not a bit, but we'll go back and check with her and we'll find out.

MURROW: Campy?

MR. CAMPANELLA: Yes, Ed?

MURROW: I know you've spent lots of time covering sports by way of television.

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MR. CAMPANELLA: Yes.

MURROW: What do you think of TV's baseball coverage?

MR. CAMPANELLA: Well, gee, truthfully, since I've had my radio show, I have been able to keep up with the statistics more, saying, for instance, last week we did a show on Terry Brennan, the former coach of Notre Dame's football team, you know---

MURROW: Yes.

MR. CAMPANELLA: ---and I was checking his record. I had to to tell my listeners on my show. Well, his record was 32 wins and 12 defeats, and I think that's about a little better than .600 ball, and when you can play .600 ball, I think you're sure of your job, but by being so close to the game, I know a little more about it now since I am a radio announcer.

MURROW: Well, I'm no football expert, but we called on the Terry Brennan family one Friday night, and they were very fine people.

Ruth, you have a most attractive home.

MRS. CAMPANELLA: Thank you.

MR. CAMPANELLA: Well, Ed, you know, this big window -- picture window -- here overlooking the Sound -- you know, about 50 feet from this window you can see a fence, I imagine, and the dark after that, that's all water. In the

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MURROW: Yes.

MR. CAMPANELLA: ---and I was checking his record. I had to to tell my listeners on my show. Well, his record was 32 wins and 12 defeats, and I think that's about a little better than .600 ball, and when you can play .600 ball, I think you're sure of your job, but by being so close to the game, I know a little more about it now since I am a radio announcer.

MURROW: Well, I'm no football expert, but we called on the Terry Brennan family one Friday night, and they were very fine people.

Ruth, you have a most attractive home.

MRS. CAMPANELLA: Thank you.

MR. CAMPANELLA: Well, Ed, you know, this big window -- picture window -- here overlooking the Sound -- you know, about 50 feet from this window you can see a fence, I imagine, and the dark after that, that's all water. In the

summertime it's beautiful -- not too bad in the winter, but it's real good fishing out there, and I don't have to carry the children to the beach.

MURROW: Wonderful.

MR. CAMPANELLA: They can walk out the back door and have some fun.

MURROW: Roy?

MR. CAMPANELLA: Yes, Ed?

MURROW: Did you make any New Year's resolutions?

MR. CAMPANELLA: Yes, I did, there's a couple. One, I hope I can continue to carry on as I am, and I only hope I can carry and take care of my family as I've always done.

MURROW: You are determined to keep going, right?

MR. CAMPANELLA: That's true, Ed.

MURROW: I have no doubt you will. From what I've seen of the Campanella children, they seem to have a good deal of fun around your home, don't they?

MR. CAMPANELLA: Oh, we do, Ed; gee, it's been wonderful. For instance, and this is my youngest here, and, gee, she's been really a help to me. In fact, when I first come home from the hospital, she wouldn't let me out of her sight. In fact, she even stayed in bed with me until I was

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able to get up, and David here -- they all -- they don't feel as though anything is wrong with me. I am just as normal as anyone else, but they really make me feel that way, Ed. That is how much they have done for me.

MURROW: Campy, I heard the news the other day that the Dodgers have hired you to do some coaching next year. You once told me you never wanted to be a manager. Do you still feel that way?

MR. CAMPANELLA: Yes. I feel that I have quite a bit to offer to the youngsters, and, Ed, I had enough worrying about winning when I was playing, so that's why I never do care to be a manager because, gee, you have quite a headache in winning, but I do not have any headaches working with the youngsters.

MURROW: 'Cause you always did enjoy working with youngsters, didn't you?

MR. CAMPANELLA: Yes, it's a part of me and I think it keeps me going. It keeps the little boy in me, I'll say.

MURROW: And you're lucky to have those youngsters around you now, as you said a moment ago, who treat you as they always did.

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MURROW: Roy, which one of your young boys looks like he might make the big league?

MR. CAMPANELLA: Well, little Roy here, he's a catcher.

MURROW: He's a catcher.

MR. CAMPANELLA: The only thing, Ed, he only hit .200 last year.

MURROW: Oh!

MR. CAMPANELLA: I told him he had to improve that a little.

MURROW: Have to do something about that. You've got a catcher and a singer, and what is Princess going to be? Has she made up her mind yet?

MR. CAMPANELLA: Well, she's taking ballet lessons and, gee, she can do pretty good.

MURROW: Ah, hah, wonderful. Campy, Ruth, it's been very good to visit you again, and I wish all the Campanellas a very Happy New Year.

Campy, I have the feeling that you will prove Dr. Howard Rusk to have been a very good prophet when he said sometime ago, "Your contribution to rehabilitation may be even greater than your contribution to baseball."

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MR. CAMPANELLA: That's quite a saying, and that's quite a gentleman that said that, too.

MURROW: It is and he is, indeed.

MR. CAMPANELLA: Dr. Rusk has been very wonderful to me, and, gee, the things that he's done for people in this world is terrific.

MURROW: It certainly is true. Thank you, Roy, for letting us come. Good night, Ruth.

MRS. CAMPANELLA: Good night.

MURROW: Good night, Children.

CHILDREN: Good night.

MURROW: Good night.

MR. CAMPANELLA: Bye now, Ed.

MRS. CAMPANELLA: Good-bye.

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ANNOUNCER: Person to Person is produced by John A. Aaron and Jesse Zousmer and Edward R. Murrow.

MURROW: And now from Person to Person, good night and good luck.